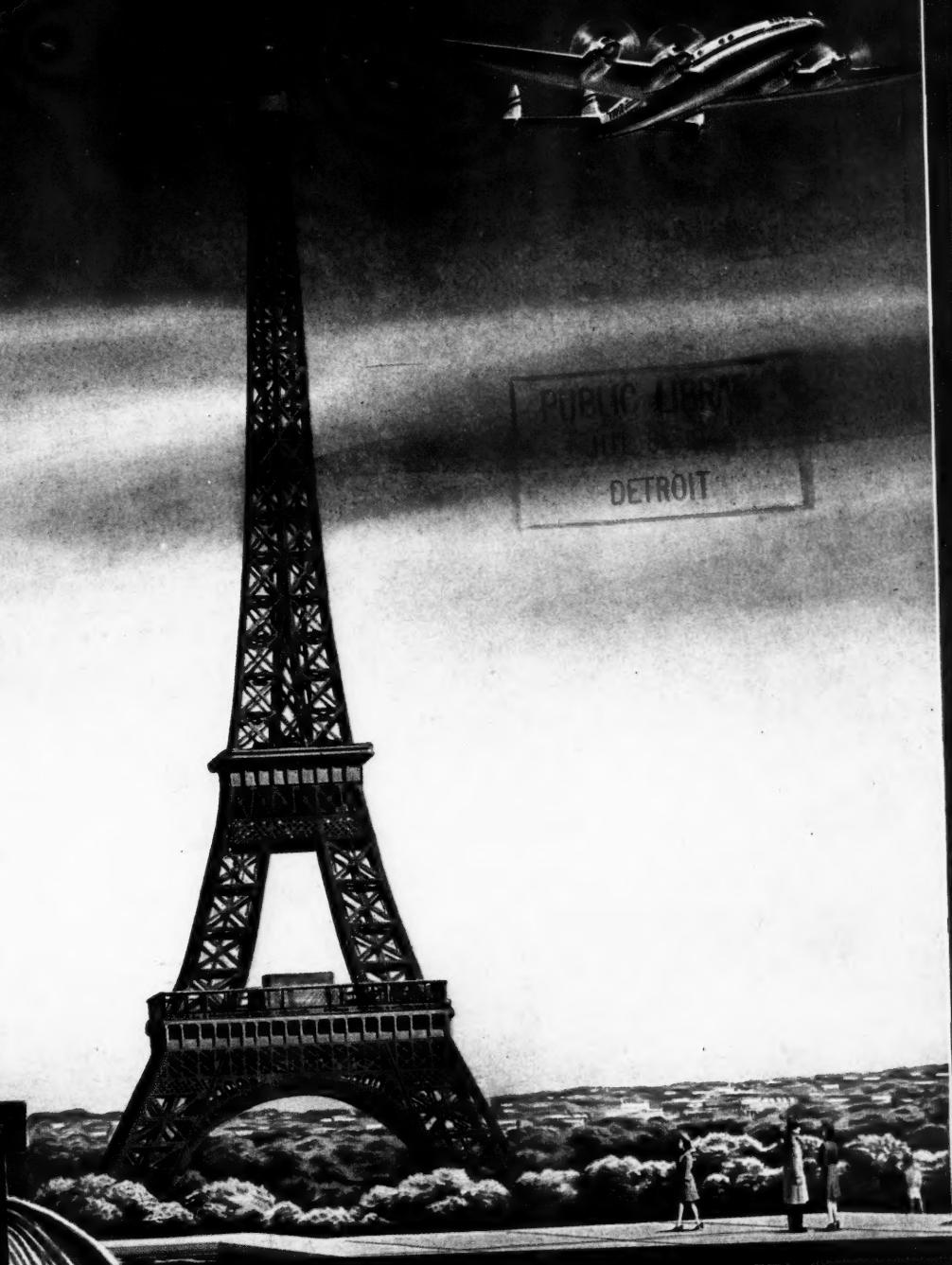


The Inland Printer

July • 1946

PUBLIC AIRPORT
DETROIT



Hit it a mile!



Eye on the ball . . . timing . . . power . . . that's what puts a business on base and pushes profits around to home plate. Business experience gives a man a good eye. Timing and power he gains from advertising. Given half a chance, business will produce enough goods to shut out inflation. Later, advertising will help maintain economical operation, low prices and fair profits. Help your customers prepare good advertising, and print it on Champion paper. This complete line includes coated and uncoated for letterpress and offset, business papers, envelope, tablet writing, cover, high finish package wrap, papeterie and specials. Business can use more home run printing!

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO



Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeterie . . . 2,000,000 pounds a day

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

NEW YORK • CHICAGO • PHILADELPHIA • DETROIT • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA • SAN FRANCISCO

District Sales Offices

★ LUDLOW

for better composition results

Printers equipped to turn out a product of outstanding quality have the edge on those whose only stock in trade is so many machines and a price that is cut to the bone.

More and more discerning printers by-pass such competition by the wide use of attention-compelling, clean-cut Ludlow typefaces of growing popularity—typefaces that register effectively with prospective buyers—for often business is placed largely upon a firm's "know-how" of the proper selection and use of good typefaces.

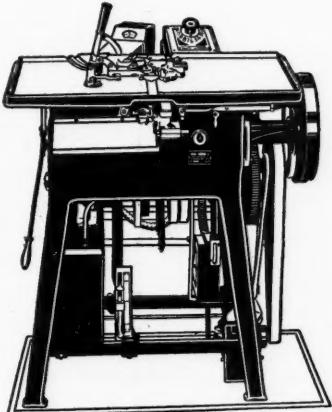
Ludlow typography is characterized by accurate spacing, with all the qualities of fine hand composition. The generous use of scripts and italics as well as roman typefaces is both practical and economical.

The use of Ludlow offers practically unlimited typeface resources, as well as dependable operating efficiency at less cost, both of which help to build satisfactory business.

It enables a plant to produce work more economically and efficiently by eliminating many wasteful composing room practices, and increases the percentage of chargeable time, with attendant profit.

The rightness of the simple and direct Ludlow all-slug system of composition is evidenced by the ever increasing number of commercial, publication and specialty printers as well as typographers who find it the answer to their composition requirements.

Let us tell you about the Ludlow way to better composition results.



Ludlow Typograph Company ★ 2032 Clybourn Avenue, Chicago 14



Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A. P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1946. Maclean-Hunter Publishing Corporation.



CAN IT BE TRUE? OXFORD'S OUTPUT
FOR THE DAY RUNS ONLY 999.9 MILES
INSTEAD OF ITS USUAL 1000 MILES
OF QUALITY PAPER.

MAKING high quality paper calls for unusual skill and constant care—particularly when you are producing it at the rate of over 1,000 miles a day. Oxford has been doing this for years—and on a versatile line of over 100 different papers.

Despite the "know-how" of our veteran craftsmen—some in the third generation at Oxford—samples from every paper run get constant laboratory tests to make sure that each holds to Oxford's high standards.

Papers are tested for flatness, curl, surface bond, and good printing properties. These laboratory tests are supplemented by Oxford's progressive research, which constantly finds ways of making paper better and better.

Fortunately, Oxford can maintain its high quality standards because its facilities are *complete*. It exercises direct control every step of the way from wood to finished paper. Think of Oxford whenever you need quality printing papers.



Included in Oxford's line of quality printing and label papers are: ENAMEL-COATED—Polar Superfine, Maineflex, Mainefold, White Seal and Rumford Litho CIS; UNCOATED—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.

OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities

DURABILITY UNLIMITED

**Behind unfailing wartime production
from prewar Miller Automatics,
are advanced design, construction and materials,
assuring endurance far into the unknown future
—a visible promise of inherent durability
in new Millers to come.**



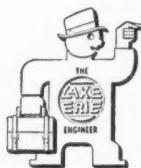
"Fully 95% of our great volume of war work which won a special Navy commendation award, was produced on two Miller Simplexes"

(and another) "No serious repairs necessary, and no mechanic has worked on our Millers

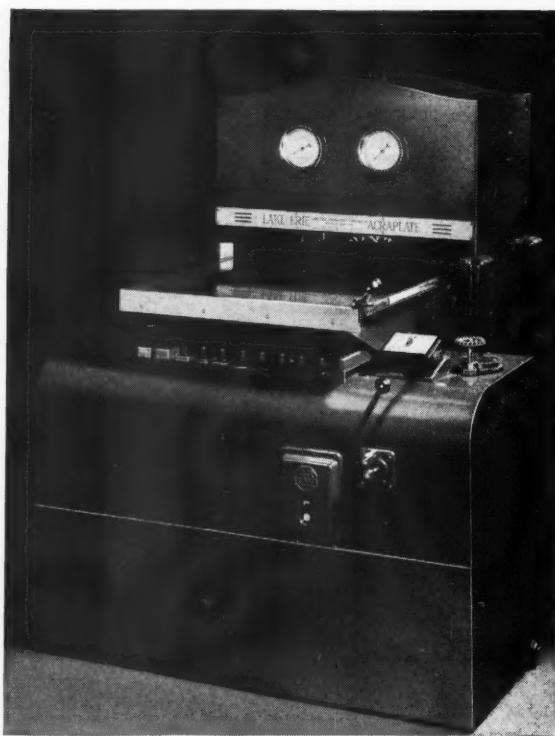
since installed in 1922" (and still another) "Our net average of 2370 impressions hourly per 8 hour day, includes all unproductive time—an average of 4,858,000 impressions yearly." These unsolicited comments from Miller users now purchasing more Miller Automatics, typify many other similar recommendations—and confirm the wartime statement reprinted above.

MEAD
papers

AN ANSWER TO RISING COSTS ...ACRAPLATE



Illustrated is the Model 18 Acraplate with 24"x20" platens. Acraplates are available in a complete range of sizes to meet every need.



IN SPITE OF GENERAL RISING COSTS...

printing costs can be reduced. Rubber plates made on Lake Erie Acraplate Presses can do it...in these specific ways...

- Eliminate the profless investment and costly storage of standing forms. Resinous matrices can be stored indefinitely in 1/4 the space and weigh only about 1/30 as much.
- Permit many more jobs to run in multiple with resultant saving in press time.
- Yield definite savings in ink and make-ready costs.
- Sheets lie flat after printing due to extremely light impression and elimination of embossing, thereby speeding up gathering and jogging.

Any of these savings is worthwhile. Add them together and you get a substantial reduction in the cost of printing. Lake Erie Acraplates can make these and many other savings for you...as over one hundred Acraplates are already doing in the printing industry throughout the United States and Canada.

It will pay you to get detailed information about Acraplates...the complete range of models available...how they operate...what they can do for you. Write to Lake Erie for these facts—today!

LAKE ERIE ENGINEERING CORPORATION

504 Woodward Avenue
Buffalo 17, N. Y.

Offices in Principal Cities and Foreign Countries

- Leading manufacturer of hydraulic presses...all sizes and types...stereotyping...plastic molding...processing rubber vulcanizing...metal working...special purpose.

LAKE ERIE
ENGINEERING CORP.
BUFFALO, N.Y. U.S.A.

NATIONALLY DISTRIBUTED

ALA.: W. H. Atkinson; Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Bermingham & Prosser; Biunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Midland Paper Co.; Swigart Paper Co.; James White.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Bermingham & Prosser; Carpenter Paper Co.
KAN.: Carpenter Paper Co.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Colonial Paper Co.; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Bermingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; The John Leslie Paper Co.
MO.: Acme Paper Co.; Bermingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.; The John Leslie Paper Co.
NEB.: Carpenter Paper Co.
N. J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyer & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gould-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Southern Paper Co.; Southland Paper Co.
TEX.: Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.; B. W. Wilson.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



WEEK-END NAVY

Something like \$55,000,000 was spent for pleasure-craft in 1941. Today, something like \$160,000,000 is ready to be spent, as American business men prepare to launch their week-end navy.

The story is the same in every industry . . . until one wonders how supply can possibly overtake demand.

Pleasure-craft, of course—the Owens, Elco, and Wheeler Cruisers, the Chris-Craft Sportsmen, the Ventnor Runabouts, the Defoe Luxury Yachts—couldn't be built, launched, desired, nor sold without the existence of paper.

And paper is our problem, for we can't bob along in the wake of American industry. As industry grows, so

grows the demand for paper. As the demand for paper grows, so grows "Paper Makers to America."

Our expansion program is launched. Our research is unremitting. One of these days, our merchants will be prepared to meet your every demand for Mead Papers of the Mead, Dill & Collins, and Wheelwright lines . . . "the best buys in paper today."

★★★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Mostrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

MEAD
papers
ESTABLISHED 1846

1846 • ONE HUNDRED YEARS OF PAPER MAKING • 1946

THE MEAD CORPORATION • "PAPER MAKERS TO AMERICA"

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 • SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS • PHILADELPHIA • BOSTON • CHICAGO • DAYTON

Please Mention THE INLAND PRINTER When Writing to Advertisers

The SPRINGHILL TRIO sounds the right note in paperboard printing



 It's easy to understand why printers show such marked enthusiasm for the SPRINGHILL Trio—White Tag, Manila Tag and White Index Bristol.

Made from 100% virgin bleached sulphate pulp, these paperboards offer brilliant appearance and unusual strength together with excellent pressroom performance—either in letterpress or offset printing.

These advantages, plus excellent folding qualities, have won for the SPRINGHILL Trio national acceptance for index cards, postcards, die cuts, tickets and menus, job tickets, hospital cards and similar uses.

We wish we had sufficient stocks to supply all those who find the SPRINGHILL Group of papers best for their heavy-duty needs. We are using all our operating facilities as the world's largest maker of papers in our efforts to increase available quantities and to meet current demand.

International Paper Company,
220 East 42nd St., New York 17, N.Y.

**INTERNATIONAL
PAPERS** for Printing
and Converting



A Masterpiece of Engineering



A genuine modern day masterpiece --the Cottrell-Claybourn two-color rotary press, an example of masterful engineering. This model is designed for any commercial printing plant, large or small, and for the printing of catalogs, broadsides, folders, booklets, labels and other color work. The speed operation in plants is up to 5500 sheets per hour in two-color. The efficient operation of this press means PROFIT!!!

C. B. COTTRELL & SONS CO.

Westerly, Rhode Island

New York: 25 E. 26th St. • Chicago:
Daily News Bldg., 400 W. Madison
St. • Claybourn Division: 3713 N.
Humboldt Ave., Milwaukee, Wis.
Smyth-Horne, Ltd., 13 Bedford Row,
London W.C. 1, England

OVER 91 YEARS OF GROWING WITH THE PRINTING

INDUSTRY

Cottrell

"FOR THE IMPROVEMENT OF THE BREED"

Down the centuries racetracks have been the scene of a most fascinating piece of research: which of a number of horses would run the fastest. Recently, and for the first time in history, a jockey park served as the proving ground for a better breed of a quick setting ink.

A publisher of programs and dope sheets printed at the tracks wanted to cut the time it was taking to get his info from the press to the customers. This called for a quicker setting ink, so he put the problem up to us. Result—SPEED KING BLACKS, for job and cylinder work on coated and uncoated stocks with not too hard a finish.

Johnson SPEED KING BLACKS meet your need, too, for an ink that sets quickly, that can be backed up immediately yet not dry out on the press during the day's run. Furthermore, SPEED KING BLACKS assure high quality printing as well as saving time, for they produce clear, sharp halftones and solids with excellent finish.

We have prepared a special folder giving complete information on SPEED KING BLACKS. Send for your free copy now.

CHARLES F. NEU *Johnson* **AND COMPANY**
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

**New York • Chicago • Boston • St. Louis • Cleveland • Detroit
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas**

Hadley, Wieland & Company
MANAGEMENT ENGINEERS • 1425 NORTH SHORE DRIVE, CHICAGO, ILLINOIS

Mr. John Marshall, President
Marshall Manufacturing Co.
845 Tower Building
Moline, Ohio

Dear Mr. Marshall:

Perhaps you recall our conversation at your industry's convention in Cleveland last week. At that time you mentioned some problems that had arisen in your plant and I assured you that we had already worked out some procedures in that field.

Since returning to my office, our organization has made further studies, and I feel that we could make some worthwhile recommendations. Further preliminary studies would have to be undertaken in your plant, however.

I'd like very much to go further into this with you, Mr. Marshall. If you'd name a convenient date, I'll be happy to bring my associates to your office for discussion.

Very truly yours,

K. Wieland
WIELAND & COMPANY

COLOR PHOTOGRAPH BY LEON DE VOS

Have you ever looked at it this way?

THERE ARE TWO THINGS to think about in your business-building letters, and what you have to say is only one of them. Until that cold type is *humanized* and given *feeling* by an effective letterhead—until good design, fine printing and bright in-

viting paper are combined to give it *weight of impact*—much of your message's chance of success can easily be lost.

In *whitest* white and all its clear clean colors, HOWARD BOND meets every business need. Specify HOWARD

BOND for letterheads, multiple forms and business printing of all kinds. In every application, the qualities that have earned for HOWARD BOND the title of "The Nation's Business Paper" will prove their actual business worth to you.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO



HOWARD BOND

"THE NATION'S BUSINESS PAPER"



COLOR PHOTOGRAPH BY LEJAREN À HILLER

UNIFORMITY To a printer, the best printing paper is one which reacts to his skills in the same way every time . . . whose conduct on the press is *uniform*. Many are finding their best work evidenced on tub-sized Maxwell Offset. Advertisers, too—who spend their dollars to accomplish the most—see their most persuasive printed selling appearing more and more on this same fine sheet. For these reasons, the words "Put it on Maxwell Offset" are rapidly becoming final wherever *the best* is in order.

HOWARD PAPER MILLS, INC.
MAXWELL PAPER COMPANY DIVISION • FRANKLIN, OHIO

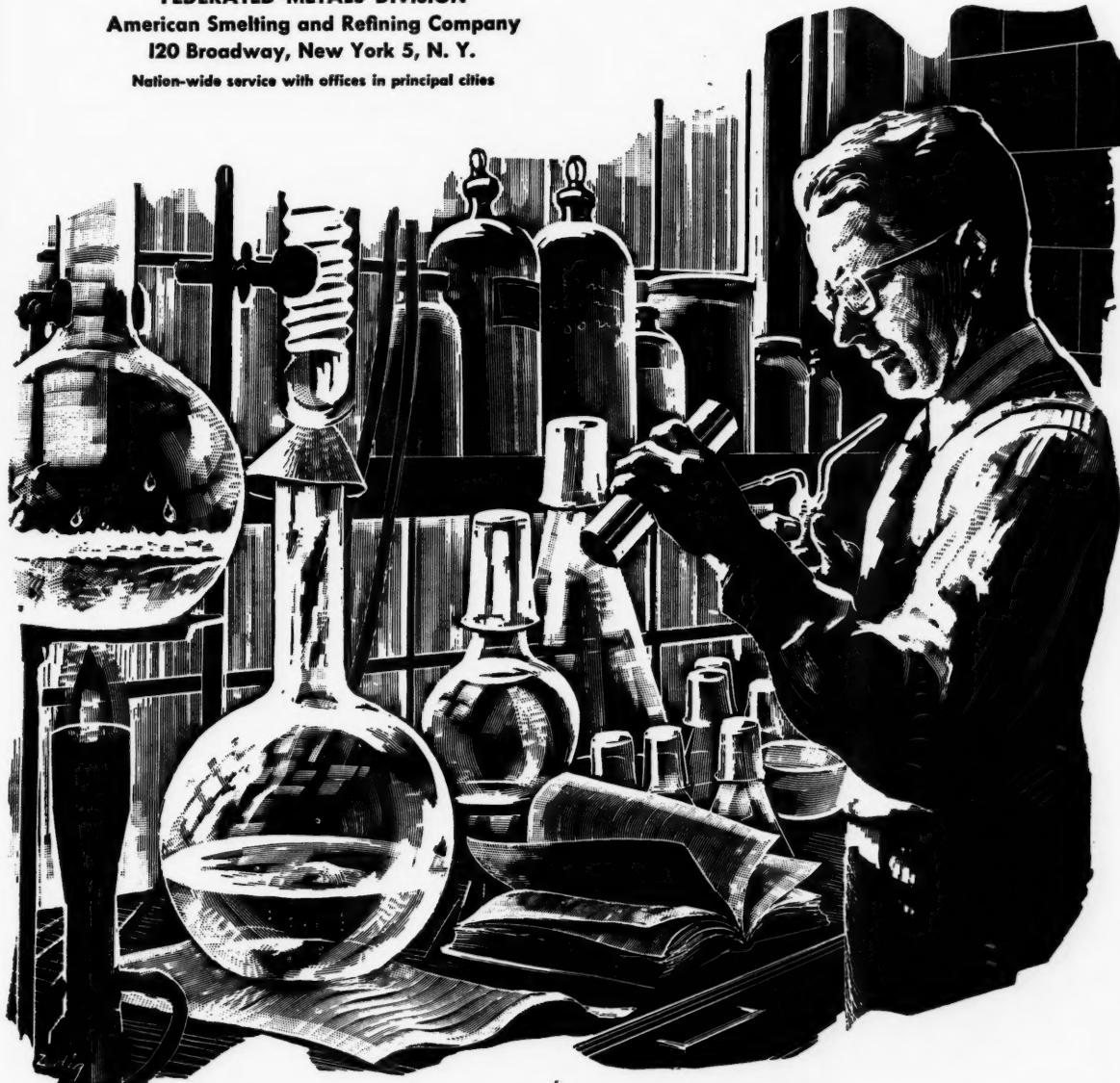
Maxwell Offset

For uniformity—in finish, in strength, in ink consumption, in whiteness or color conformity

Federated — MODERN HEADQUARTERS FOR NON-FERROUS METALS

CHEMICAL CONTROL—The products of a modern smelter are engineering materials produced to meet the specific requirements of the industrial designer. In Federated, precise chemical and metallurgical control is used in each step of the smelting process. The metal is tested before it goes into the furnace, while it is in the furnace, and after it leaves the furnace—a triple check on quality and uniformity. The modern equipment used by Federated to do this job includes chemical apparatus, spectrograph, polarograph, and colorimeter. The laboratory illustrated is only one of the many we have throughout the country to serve you.

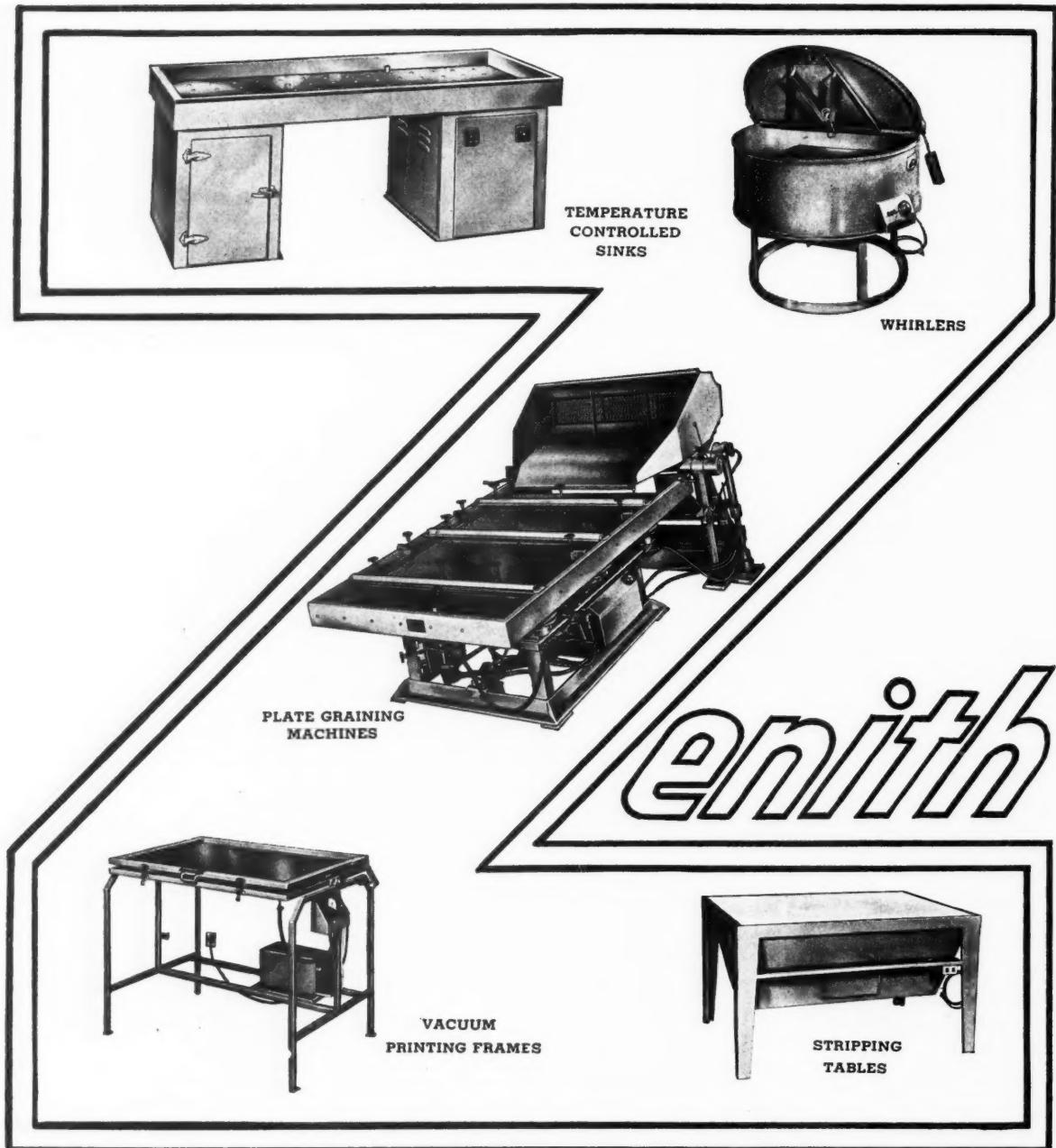
FEDERATED METALS DIVISION
American Smelting and Refining Company
120 Broadway, New York 5, N. Y.
Nation-wide service with offices in principal cities



ALUMINUM • BRASS • BRONZE • BABBITT • DIE CASTING ALLOYS • SOLDER • TYPE METAL • ZINC DUST

Please Mention THE INLAND PRINTER When Writing to Advertisers

For Offset Plate Making



Equipment Excels!

QUALITY PRODUCTS
EARLY DELIVERY

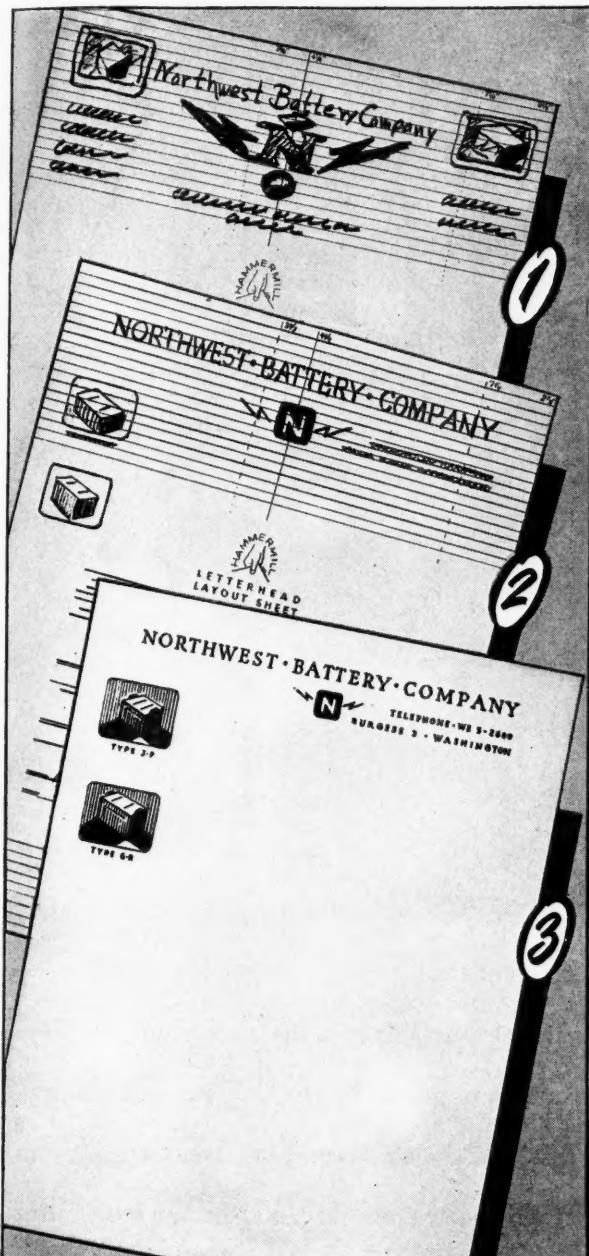
OFFSET PRESSES REBUILT

ZARKIN MACHINE CO., INC.

335 E. 27th St., New York 16, N. Y.

Phone LExington 2-0052

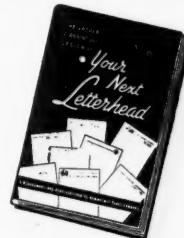
FREE...These Hammermill tools will help you . . .



Get more letterhead business!

When you have a customer or prospect who needs a new letterhead design, you can give him professional help with these **THREE EASY STEPS:**

1. **From Hammermill's Idea-book,** "Your Next Letterhead," select one of the design-suggestions that show good type arrangement, effective ways to handle illustrations, etc. On a Hammermill Letterhead Layout Sheet, make a preliminary sketch.
2. **Rearrange your design** into a finished sketch. By following the spacing of the Layout Sheet you'll find this easy. Discuss the sketch with your customer and get his comments and approval.
3. **Suggest a good**, but not expensive, paper. Hammermill Bond provides the right quality at a moderate price. On Hammermill Bond, the letterhead you deliver will have a fresh impressiveness and dignity that will earn your customer's thanks.



BE PREPARED to develop new—and old—letterhead accounts in this effective and profitable way. Get your free copy of "Your Next Letterhead." With it will be sent a supply of Hammermill Letterhead Layout Sheets.

*Send this
coupon now*

**HAMMERMILL
BOND**

Hammermill Paper Company, 1601 East Lake Road, Erie, Pennsylvania
Please send me — FREE — a copy of "Your Next Letterhead," a supply of HAMMERMILL LETTERHEAD LAYOUT SHEETS, and a sample book showing the new color range of Hammermill Bond.

Name _____ Position _____
(Please write on, or attach to, your business letterhead)

IP-JUL

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



S O U N D A S O L D W H E A T I N T H E M I L L

This good old rural American simile tells quite as clearly as we can put it the estimate placed on Beckett papers by thousands upon thousands of printers and advertisers the country over. Good papers, properly made of first-class materials, moderately priced and readily available are what we have been producing for nearly one hundred years. That is the reason why Buckeye and Beckett papers are so generally regarded as standard goods by the graphic arts industry. We started business long ago with equipment that would now seem primitive. Constant improvement has always kept us abreast of the times, and today, more than ever in our long career Beckett papers are bought with the assurance of good taste, enduring quality and real economy.

BUCKEYE COVER · BECKETT COVER · OHIO COVER · BECKETT OFFSET
BECKETT OPAQUE · BUCKEYE TEXT · BECKETT TEXT · TWEED TEXT

THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, Since 1848

**FINE Coated Paper
NEEDS NO OTHER NAME**

In the making of almost every product, modern manufacturing processes have continually improved quality while reducing costs. Yet these products retain their old, familiar names.

By "streamlining" the manufacture of coated paper, Consolidated improved printing qualities . . . while costs were reduced so substantially that *coated paper is now available at uncoated paper prices*. Yet this finer product remains coated paper and needs no other name.



*Photograph through courtesy of
William Skinner & Sons, manufacturers of
Skinner's Silks and Rayons . . . from an
advertisement in Glamour Magazine.*

Consolidated COATED Papers

PRODUCTION GLOSS . . . MODERN GLOSS

The photograph reproduced above was used originally in an advertisement for Skinner's Satin in Glamour Magazine . . . one of an impressive number of outstanding fashion magazines which are printed on Consolidated Coated.

Publishers know from experience that the uniformly smooth, enameled surfaces of Consolidated Coated reproduce

in a faultless manner the texture and design of fine satin, lace and other beautiful materials and objects.

Consolidated Coated Papers are also chosen by leading advertisers for their choicest folders and catalogs . . . and recommended by printers from coast to coast for printing of the highest character.

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN PAPERS, WISCONSIN

Two Modern Mills

SALES OFFICES

500 S. LA SALLE ST., CHICAGO 3

Reminiscent of the papers of

yesteryear . . . an exquisite

color between white and

cream . . . which

"natural" best

describes. Made

from carefully selected cotton

only . . . run slowly, painstakingly . . .

air-dried in two finishes—full

cockle for letterpress and

steel die engraving; light cockle

for lithography. *Permanized*

Parchment is a truly distinctive

background for your finest printing.

Clip the convenient coupon for free

samples. Whiting-Plover Paper

Company, Stevens Point, Wisconsin.

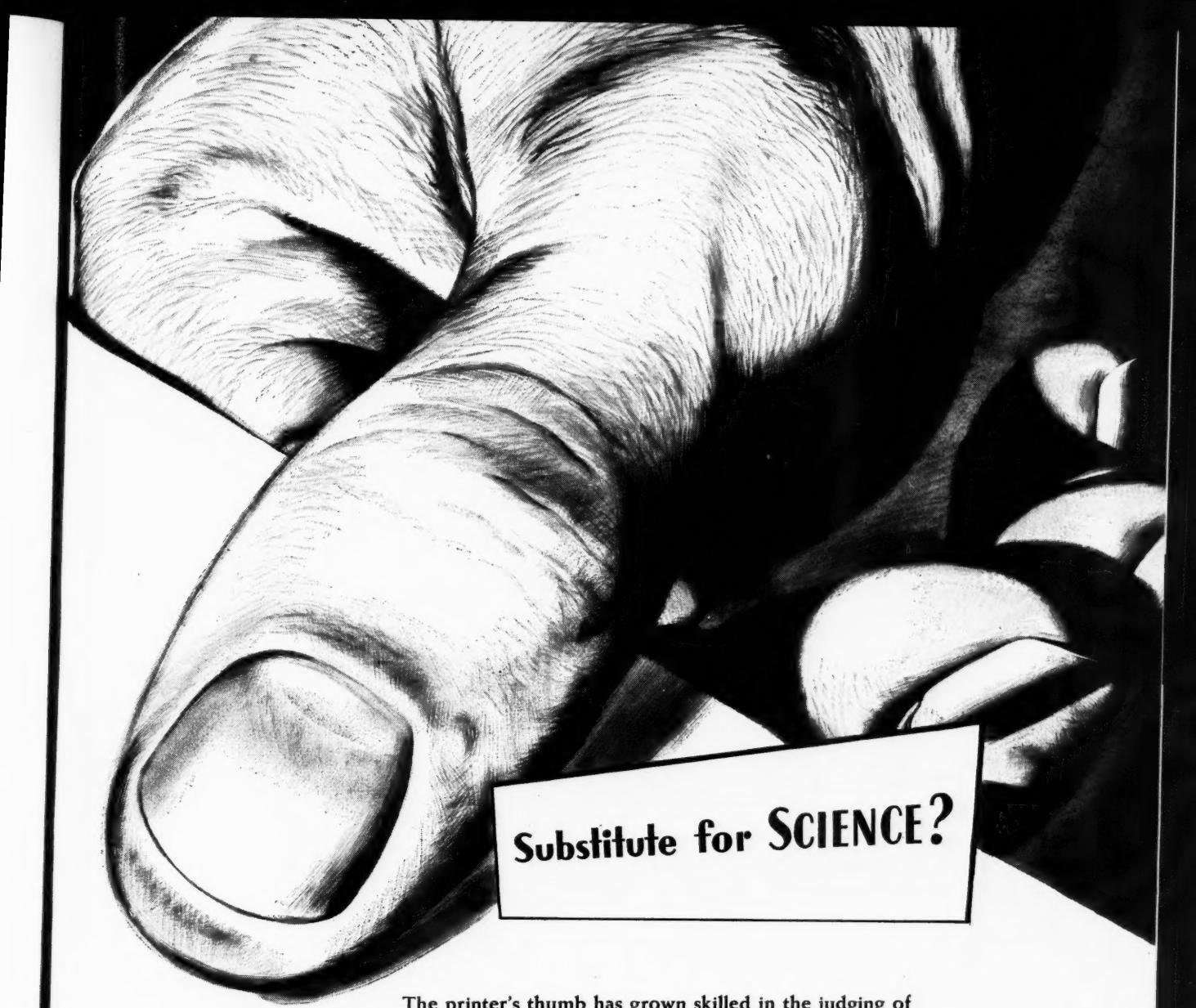


WHITING-PLOVER PAPER COMPANY • PLOVER DRIVE • STEVENS POINT, WISCONSIN

Please send me without obligation samples of *Permanized Parchment* . . . the paper of natural beauty.

Name _____

Please attach to your BUSINESS letterhead.



Substitute for SCIENCE?

The printer's thumb has grown skilled in the judging of paper quality. But it can well use the assistance of scientific testing.

For the feel of paper—its response to tearing and folding—and visual examination...these rule-of-thumb tests give little positive indication of a paper's reaction to various inks and printing processes.

To predetermine printed results and provide paper that does full justice to ink, engravings and the printing press—this is the goal of Bryant research. And the completion of the new Graphic Arts Research Laboratory will be an important step toward the attainment of this goal. Here, with the aid of the most advanced scientific equipment, technicians can accelerate their quest for ever better paper.

So for paper proved in advance...Measured Quality papers that will be tested to fit your printing needs...look to Bryant.

Sold Through Leading Paper Merchants

BRYANT PAPER COMPANY

Kalamazoo 29F, Michigan



**WELCOME
TO
OUR NEW HOME**

**First
FOR
finer, faster
PLATE MAKING SERVICE**

Welcome mat is out for you at our new home. It was inevitable that we would, sooner or later, have to move into larger quarters. There were so many more who wanted to take advantage of our services that increased space became imperative.

Designed and equipped for the efficient production of all the improved plate-making services, our new home is something of which we are truly proud. It gives us 60,000 square feet of space, it's modern, will be air-conditioned (all or in part), it's handy to all transportation and it belongs to us!

Summing up, it's the sort of place you'd expect as home of a product and service of which we are proud.

So now we can even better serve you along with America's leading lithographers and printers. When-

ever you are unable to handle all your plate requirements within your own facilities, or do not have a regular or satisfactory source of supply, we'd like to hear from you.

Operating 24 hours a day, with overnight deliveries to most printing centers, Graphic Arts can serve the most discriminating needs in color process plates, black and whites, highlights, originals for hand transfer, posters, line or halftone negatives or positives for machine transfer, photo-composed press plates—all men or deep etch, direct color separations, commercial art, commercial photography, or any preparatory work for the offset or letterpress printer. The newest and best methods and most modern technical equipment are always applied by Graphic Arts. We can effect important economies for you.

NOTE OUR
NEW MAIN
OFFICE ADDRESS



OFFICE AND PLANT • TOLEDO 4, OHIO • 119 OTTAWA STREET • PHONE GARFIELD 3781

NEW YORK OFFICE Phone Chelsea 3-5309
158 West 23rd Street

DETROIT BRANCH Phone Randolph 9122
825 West Elizabeth

CHICAGO OFFICE Phone Randolph 5383
201 North Wells Street

Graphic Arts Corporation ^{OF OHIO}
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT



The Answer is Moisture Control

No matter how fine an offset stock may be to the sight and touch, its press performance is a determining factor in printing practicability.

Because the just right moisture content of Chillicothe Offset is put in and sealed in before it leaves the Chillicothe Paper Company, most pressmen say it requires no hanging—may be run direct from skid through press. Once on the press it performs for profit without shrink, stretch, curl or lint.

Enamel and offset advantages have been cross-bred into the truly aristocratic stock of Chillicothe Offset.

Maker of a distinctive line of fine papers for many uses, including such distinguished stocks as

LOGAN AND ADENA OFFSET AND BOOK

CHAMOIS TEXT • CHILLOTINTS

GREETING CARD PAPETERIES

— ask us about them

"Chillicothe Papers"  make the best impression"
THE CHILlicothe PAPER CO.
CHILlicothe, Ohio

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"



20

Please Mention THE INLAND PRINTER When Writing to Advertisers

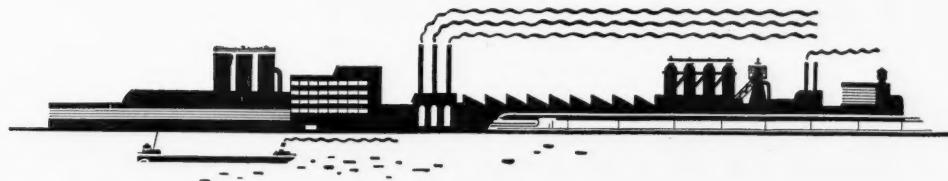
*S*n every printed presentation, whether catalog, booklet or circular, the intent to put one's "best foot" forward can result in "putting your foot in it," unless the exacting preparation starts and ends with good paper—the stage upon which your sales story is presented. Good papers like Northwest mill brands do more than simply carry your message—they add a silent but supporting undertone of prestige to it.



Mountie Offset • Mountie Book • Klo-Kay Book
Klo-Kay Bond • Carlton Bond • Carlton Ledger
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graph • North Star Writing • Mountie Label
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THE NORTHWEST
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HOW OFFSET LITHOGRAPHY SERVES INDUSTRY



H_ouse organs...

TO EMPLOYEES AND CUSTOMERS



House Organs help show employees and customers how the business ticks. Interesting photographs, sketches and news stories emphasize the human relationships that make up a successful business. Offset lithography—colorful, fast and economical—is the ideal method of reproduction for House Organs, large and small.

The beautiful color and halftone work being turned out on the new Harris 17 x 22" Offset Press, with its four form rollers and tight adjustments, makes it the perfect press for small and moderate sized runs of company House Organs. An experienced lithographer with six large Harris Presses, after his first month's experience with the new 17 x 22", sent us samples of a superb company publication job with the penciled comment—"This little press is *it!*"

Harris Presses give you a better run for your money!

Our new 24-page, 4-color booklet, "Why Offset Lithography is On the March", has been printed on the new 17 x 22" Harris Press. Prepared especially for the small offset or the combination shop, it will also interest larger lithographers as a sample of work. Write for it today.

HARRIS-SEYBOLD

Harris-Seybold Company • General Offices, Cleveland 5, Ohio
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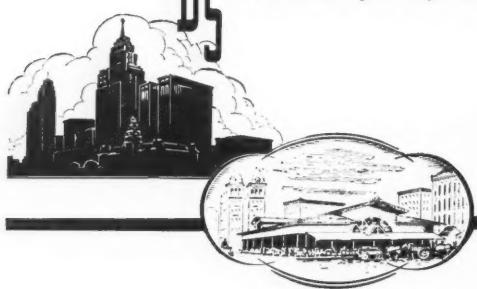


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For a cover or bristol of colorful beauty, perfect printability and extremely long life, use CORDOVA.

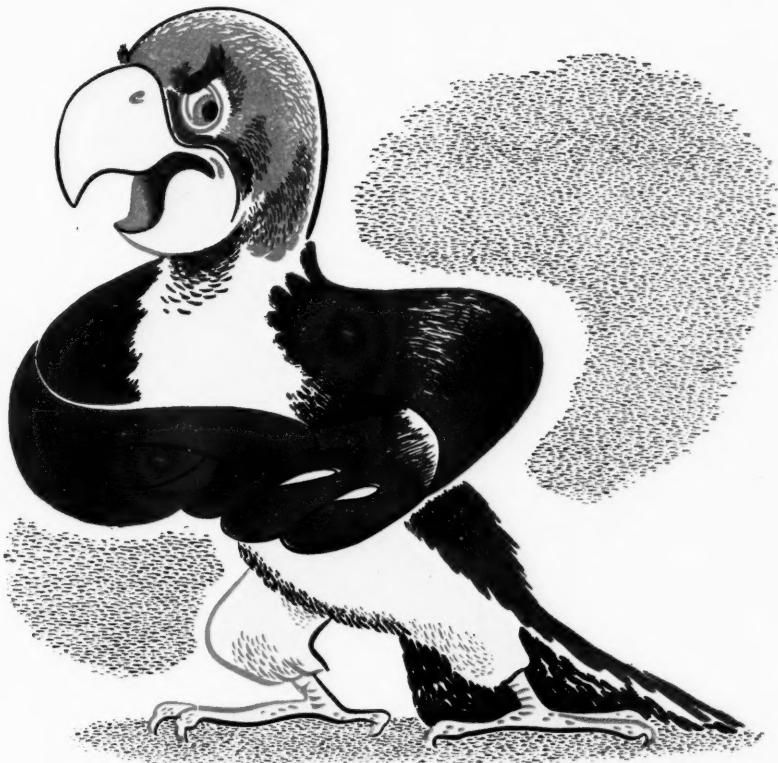


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PULP AND PAPER COMPANY**

DETROIT 17

MICHIGAN

Brilliant feathers, crooked beak
Plus ability to speak;
Listen to this wordy bird
Tell you everything he's heard.



SPEAKS FOR ITSELF

Yes, listen to Atlantic Bond speak for itself...not in words but in terms of actual performance.

Just put it on a machine. See how little make-ready it takes. Notice how freely it flows through the press. And most important, look at the clean, sharp impression this uniform, even, yet crispy paper takes.

True, you can hear plenty of printers boast the stock of Atlantic Bond sky high. But don't stop there. Try it yourself ... on a job for your fussiest customer.

*Atlantic
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 ATLANTIC VELLUM ★ ATLANTIC DUROPAKE
 ATLANTIC LETTERHEAD BOX
 ATLANTIC BOND ENVELOPES
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A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES

An inexpensive, dependable watermarked

Eastern Mill Brand Paper

★ ★ ★

MANIFEST BOND ★ MANIFEST Mimeo BOND
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WHETHER the job is simple line work or the finest process color . . . whether speed or coverage or hairline register is the feature most essential . . . you can be sure an ATF Kelly will give you the most in quality, in the least time, with the greatest economy and profit. Ask your ATF Salesman for details, or write for commercial samples of actual runs that show what Kellys can do for you.

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

ATF No. 2 KELLY
handles sheets from 8½" x 11" to 24" x 35"

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ATF C-KELLY (Illustrated below)
handles sheets from 7" x 10" to 17½" x 22½"



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"240 hours in oils make no difference"

It doesn't affect Dayco Rollers to submerge them in a solution of oils, varnishes and dyes such as are normally present in oil-base inks. Tests prove they won't swell or dissolve. Nor will they absorb the ink pigments or varnishes. Too, neither steam heat nor zero cold will cause Dayco Rollers to lose their perfect symmetry. That's why you can use them continuously winter and summer at highest press speeds why one Dayco Roller is the equal of eight ordinary rollers. Daycos take solids and fine screen half-tones and all types of inks including oil base, heat set, vapor set, water type and metallic with equally fine results. They are built to your own requirements, to protect your reputation as a Quality Printer. Write for complete information today.

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from your NEW presses.
Be sure to specify Daycos
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*The value of a thing is
the amount of laboring
or work that it will save
its possessor*

Throughout sixty Linotype years, the value to its owner has far excelled all claims made for every Linotype. Today, by any standard, *Blue Streak Linotypes* are the finest in design, construction and performance.

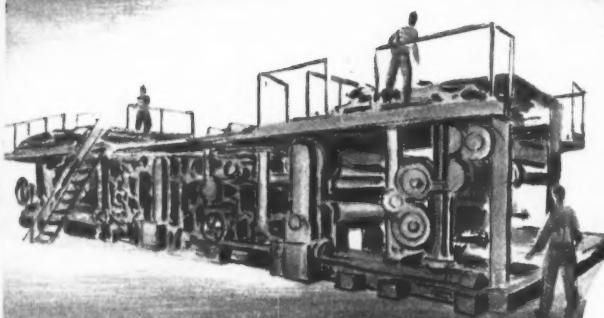
Pride of ownership is universal evidence of the *value* which has been proven in so many plants.

See your Linotype Production Engineer—he has technical composing room information of value to you.

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Men of Vision



Back of most successful industries there stands today a man or group of men with traits that distinguish the pioneer the world over. Daring, foresight, resourcefulness, dogged determination—blended with an insatiable desire to develop and improve, to know the "why" of things. Technical and mechanical skills are theirs—imagination and questioning are part of their make-up—ability to discover and to translate these discoveries into practical form to serve others characterize them as men of vision. And it is due to their achievements that America stands where it is today—a leader in industrial activities—a land where the good things of life are available to all, where a flood of even greater things lies ahead.

—Caterpillar Tractor Company



In these busy, trying days, when the average printer's objective seems to be simply to "get it done"—take time to ask yourself this important question:

"Aren't We Forgetting Something?"

By Harry G. Wolfe

● It's quite true that all of us are wrapped up in the problems of procuring equipment, materials, and skilled men, and in combatting the many other great difficulties in the conduct of our business today, but aren't we forgetting that basically we have a job of craftsmanship to perform? An observer who had no knowledge of the printing industry, seeing us at work at the present time in crowded quarters with worn equipment often manned by crews of unskilled men, might well ask a lot of questions that the average craftsman and owner of a printing plant would encounter some difficulties in answering.

Here are some plain, unvarnished truths that bear repetition. They are important at this time because they are being overlooked in the unceasing rush for production and consequent profits.

Fundamentally we all started in the printing business to make a living for both printer and employer. We started with the idea that we would do a good job and do it better than our competitor does it, render service of value, and maintain a relationship and policy that would promote the repeating jobs from steady customers.

All of us have an innate, traditional pride in craftsmanship, the pride that comes only from a well-printed job. To do fine work requires application of the knowledge of skilled printers, skilled artisans, men proud of their work despite their sometimes blustery and hard-boiled outer coating. To do fine



HARRY G. WOLFE

Vice-president and production manager of Davis, Delaney, big color printer of New York City. Davis, Delaney was successfully founded during the depths of the depression on the premise that there is always a market for top quality

work, knowledge of correct procedure in every step is essential. We all know this, yet are our men practicing now that which we first started? Even more important, are we educating our new men in these same principles?

It is amazing how quickly we can become sloppy; it is amazing how quickly people will forget to extend themselves just a little bit more to do a job which is a little bit better.

Selfishly, let's think of the reason for improving our product. Profits won't last, but a reputation for a

fine product and good service will remain long after profits are gone. A good investment toward the continuation of our business would be a little more time spent on every job to make it one of which we are proud, a little more expense in preparatory work, just a little more personal attention on our part, and just a little time spent in repeating to men who are busy with their everyday rush chores, our original policy of a job well done that will earn another job from the same source later.

We seem to have forgotten to emphasize to our men the correct procedure in manufacture of printing, be it something that any printer with a job press can do or work that only a printer with a battery of five-color rotaries can handle. Fundamentally, procedure is the same in either case. It consists of careful preparation of layout, correct preparation of the art, proper engraving for the particular type of equipment on which the job is to be printed and for the paper on which it is to be printed, knowledge of the importance of proofs—progressive proofs, proofs pulled in line with the form we are eventually going to print, proofs pulled with inks we will use (either opaque or transparent inks or a combination of both) and, finally, full knowledge in the pressroom of all the details that went into the preparation of the material before it reached the pressroom, so that those who actually put the ink on the paper will know what we want to produce.

Is management blind to what is going on at the present time in most plants? We are trying to train new people who have come into our industry. Most of these men are war veterans—men eager and very willing to learn. Are we blind to the fact that these men see us working not at our best, but just at our best under the circumstances?

"Oh, it is good enough the way it is—let them try to buy the job somewhere else," is what these young men hear. "The paper is so poor nowadays the customer will have to take whatever we can get out of it." That's what these young men hear. "We are not getting the fine engravings that we used to; the electrotypers do not take long enough to finish their plates well. That is why the job is not as good as it could be." That is what they hear and it isn't good.

Take Time to Teach

Now, let's open our eyes to the fact that this is not the correct way in which to educate new people in our business. Teach them the right way to do it—the way to do the job best, not the way to just "get by." Let's show these young men the correct way in which to prepare plates for press, the correct way to set type, the correct way to lock for foundry, the correct approach to a printing job, and give them all the knowledge they should have about a job before it goes to press.

Many of us are hiring returned veterans under training-on-the-job programs. All of those who have responsibility for their training—management, supervisors, and experienced printers—must instill in these new men a respect for high standards of workmanship, distinguishing between the compromises with quality we may have to condone under today's conditions and the rigid standards we will insist upon tomorrow. The feeling for good craftsmanship our new men get today, under our guidance, is an investment that will pay dividends in the maintenance of quality in the competition of tomorrow.

We may think we haven't enough time to do the proper amount of education in our plants. We must, however, awaken to the necessity and decide to *invest*—again the word "invest" is stressed—some time daily or periodically to emphasize the fact that we are approaching a competitive period in selling and craftsmanship.

We aren't going to be able to get away with the things we are doing today under emergency conditions.



The imperfections of today's rush job will be forgotten, but lack of quality on tomorrow's job will not be forgiven. The buyer will be more critical, both because he will have more printers to choose from and also because he will know what he wants. Gone will be the wartime buyer—an inexperienced clerk or an overworked head of some other department carrying on while the real buyer was in the armed services. The informed buyer will be back in harness, and he will have a staff of assistants to take detail work off his hands so that he can concentrate on planning the kind of printing he wants and on finding the printer who can do it best.

One danger in an indifference to quality production is that such an attitude can—and surely will—work its way through the entire plant.



Returned veterans are eager and willing to learn. Teach them correct procedures from the start

With the installation of so many millions of dollars worth of new equipment, we will have to man this equipment with people who know how to get the best there is out of the large amount of money invested in this machinery. Our entire business is set up on the basis of men who know how to handle materials and equipment, and who are able to turn out a product so fundamentally satisfactory that our customer will be a repeating customer. That is good business. We can't afford to spend all our time making and selling new customers. The backbone of our business is customers who come back for more of our product, the people our ledgers indicate are our customers year in and year out. The only way to establish a business that will last is to render consistently an outstanding service.

Know Plant Management

Last year, to indicate the interest of the employing printer in the program of management, I instituted a class in plant management under the auspices of the New York Employing Printers Association, limiting the group to twenty-five men who were foremen, plant superintendents, and men actively engaged in managing plants. Out of twenty weekly sessions the average attendance was well over 90 per cent. This same class was conducted this year by a man who was a member of the conference group last year. The class is larger this year because of the great interest taken in further education by men who now operate plants, and who desire to inform themselves more about all of the new improvements in management techniques and procedures.

Many people in the graphic arts industry conscientiously want to do a fine job, but too many people in the industry, in too many plants, do not have an adequate conception of the correct procedure in the manufacture of a fine piece of printed material. They do not know the various steps to be taken in correct consecutive order. It is true some of them get by, but it is not true that this condition has to continue. We all know the slogan of the International Association of Printing House Craftsmen: "Share Your Knowledge." For the sake of the industry, if it was ever important to share our knowledge, not only with the men in mechanical departments of our plant, but in all of the departments of production and management, now is the time that we should earnestly set about doing it—and that means all of us.

Two Major Labor Union Questions Loom on Horizon of U.S. Graphic Arts Industry

• TWO MAJOR THREATS and questions loom on the horizon of the graphic arts in the United States that will affect working agreements of employers with trades unions.

One is the two-fold question submitted to leaders of the international unions by the Editor of THE INLAND PRINTER as follows:

"Is the policy of mediation, conciliation, and arbitration to be discarded in favor of a strike policy on the part of labor unions in the printing and allied industries?

"If labor unions in control of the printing industry in various centers are determined to dictate terms and then enforce them by strikes, what place, if any, will there be for negotiations by and between labor unions and employers?"

Strike Policy Raises Question

The question of the abolition of negotiations and arbitration was raised because of the strike policy which is being applied throughout the jurisdiction of the International Typographical Union, which is boasting about its ability to get what the locals go after, so that other unions in the printing trades "will get substantial improvement in the wages, hours, and working conditions simply by asking for the same thing that the printers get," and "they do not even have to arbitrate to get it."

But the officers of the International Typographical Union are also facing a situation which is causing them to fear competition from the CIO, through recent activities of the Amalgamated Lithographers of America whose future operations may seek to include type compositors, bindery workers, and others of the graphic arts within their ranks. In consequence of such fears, the officers of the International Typographical Union have just invited the Amalgamated Lithographers of America to join the ITU as an intact self-operative organization, notwithstanding that the ALA had been ousted by the American Federation of Labor because the lithographers refused to dissolve the organization and permit the International Photo-Engravers Union to absorb the plate-makers and photographers, and also to quietly permit the International Pressmen and Assistants' Union of

North America to absorb all of the pressroom employes in lithographic establishments.

The new developments may be somewhat confusing to persons who do not know the makeup of the labor unions in all the graphic arts. It is a messed-up situation, so far as employers are concerned. They are facing the necessity of deciding between the ALA, now part of the CIO, and the unions operating in the letterpress field which now are wanting to branch out their activities into the lithographic field.

For purposes of presenting the facts and implications in this article, let us consider first the dire threat of the International Typographical Union to do away with the necessity of arbitration and possibly all negotiations in matters of deciding upon wages, hours, and working conditions throughout the entire printing industry.

ITU Head Boasts of Strikes

Woodruff Randolph, president of the ITU, re-elected recently by a substantial majority for another two-year term, in a communication addressed to the entire membership and to other unions, boasted that "during the past eighteen months

there have been more strikes by members of the International Typographical Union than during a great many years in the past."

He added that these strikes by local unions of the ITU "have brought strikingly to the attention of our members the lack of cohesive action by unions in the printing industry," that while the ITU would be on strike "members of other unions crossed our picket lines" because they had contracts with the firms with which the ITU had trouble, and that such other unions had "felt it was their obligation to live up to their contracts."

Mr. Randolph said that the second barrier was illustrated by the fact that the "International Printing Pressmen and Assistants' Union operates on the basis of arbitration of disputes and has an arbitration agreement with the American Newspaper Publishers' Association," and, "naturally that organization is not going to have many strikes, and therefore coöperation of the other printing trades unions is not an important item to them."

Mr. Randolph objected to a proposal of coöperation that was made by President George L. Berry of the International Printing Pressmen and Assistants' Union in the following statement:

Says Plan is Objectionable

"Briefly the plan is objectionable because, either expressed or implied, it is a proposal whereby the international unions, as such, would be practically in complete control of what goes on in a local union regarding wages, hours, or working conditions, and because it would tie the ITU to the Pressmen's policy of 'mediation, conciliation, and arbitration.' If the ITU adopted the policy of arbitration of all disputes, it is not likely that there would be any need for the formation of the Printing Trades Federation as proposed by the IPP & AU.

"Under present circumstances the aggressiveness of the local typographical unions and the support thereof by the Executive Council of the ITU makes it possible for the other trades to get substantial improvement in the wages, hours, and working conditions simply by asking

This Month's Cover

A TWA plane soars past the Eiffel Tower, that epitome of Paris, on our cover for July—the month wherein our allies the French also celebrate a holiday commemorated to freedom.

Headlined "The Next Time You See Paris," the illustration is from the first in a series which features various foreign cities covered by Trans World Airline service. The advertisements were prepared for TWA by Kudner Agency, Incorporated, New York City.



for the same thing that the printers get. They do not even have to arbitrate to get it."

THE INLAND PRINTER sent letters to top labor leaders of the several international unions operating in the graphic arts for comments on Mr. Randolph's statements in favor of aggressive policies for other unions to get what they want "simply by asking for the same thing that the printers get," for which "they do not even have to arbitrate."

Some Have Good Records

Edward J. Volz, president of the International Photo-Engravers Union of North America, in his answer stated that in a forthcoming report he is pointing out that they have "as in so many previous years successfully completed another cycle without a single strike being engaged in." He said that he is giving due credit in his report to the employers for their fair dealings. Continuing, he said:

"The standards established in the photoengraving industry are, I am confident, not dependent upon or the result of those existing in other divisions of the printing trades. I do not desire to comment on the message of Mr. Randolph which you quote from a recent issue of *The Typographical Journal*, inasmuch as the program and policy of each international union is a matter for consideration by the members of such organization."

John B. Haggerty, the president of the International Brotherhood of Bookbinders, in the letter that he wrote said that "through its principles of mediation, conciliation, and arbitration" his union has been able to avoid all strikes in six years except in two minor cases, and these were settled promptly because "most of the employers in our industry deal fairly."

L. J. Buckley, president of the International Stereotypers and Electrotypers Union, in his letter to THE INLAND PRINTER, said that he did not "care to comment on the probable course of action the ISEU will take in any given situation." He said that each international union in the printing industry determines its own policy and, speaking for his organization, it will take "appropriate action as dictated by circumstances," which "may entail conciliation, arbitration, and if it becomes necessary, strike action."

George L. Berry, president of the International Printing Pressmen and Assistants' Union of North America, said in his letter that the organization is committed to the policy of

arbitration in an international contract with the American Newspaper Publishers Association and they "intend to live up to it religiously and, too, we intend to continue the policy of mediation and conciliation and, after all recourses have been exhausted, then arbitration."

Mr. Berry indicated that his union had reached "the irrevocable conclusion that peaceful arbitration constitutes the foundation upon which collective bargaining must rest, and where peace finds its only hope in the world and in all of the numerous subdivisions of human activity in the world."

Enlarging upon his analysis, he said that "collective bargaining is an established law by custom, and accepted by the great overwhelming majority of the peoples of the world engaged in industry," and that "this great system can only endure when it rests solidly upon the foundation of arbitration as a last resort when, and if, collective bargaining through the processes of conciliation fails."

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Alex G. Highton Talks on Photographic Typesetting

At the meeting of the New Jersey Type Setters Association, held in Newark on May 14, Alex G. Highton, president of Alex G. Highton, Incorporated, of Newark, discussed photographic typesetting. This method for the composing of type characters without the use of metal is arousing great interest throughout the graphic arts. Its adoption would have a far-reaching effect on the printing industry because of elimination of the excessive weight of metal type with its accompanying problems of transportation and storage, and the fact that many operations now required in casting and handling would be dispensed with.

Mr. Highton is the inventor of a method for setting type photographically which appears to provide the rapid production necessary for use in modern printing. With this method the master type characters are mounted on the rim of a wheel. One character is photographed with each revolution, while the wheel is revolving at high speed.

• • • • • • • • • •

Fears of warfare within the ranks of unionism in the graphic arts are indicated in the current issue of *The Typographical Journal* in which are reproductions of several letters addressed to the Amalgamated Lithographers of America inviting that organization to affiliate with the International Typographical Union.

In the official communication sent to the ALA, Don Hurd, the ITU secretary, stated that it was regrettable that the ALA deemed it necessary to obtain a charter from the CIO, and also that it was regrettable that "a jurisdictional controversy over the offset press should have been in existence from 1913 to date, a period of some 33 years, without a satisfactory settlement being arranged." The letter continues:

CIO Might Cause Strife

"It is now conceived that the injection of the CIO into the family of printing trades unions will result in unnecessary strife and involve the International Typographical Union far beyond its desire and contrary to its permanently established principles of tolerance and friendship. The International Typographical Union therefore takes this opportunity of offering to take the lead in establishing the proper kind of harmony and friendly co-operation between unions in the printing industry by suggesting that the Amalgamated Lithographers, through its duly authorized representatives, confer with the executive council of the International Typographical Union for the purpose of devising mutually satisfactory ways and means of affiliating with the International Typographical Union."

In a supplementary statement, Woodruff Randolph, president of the ITU, said that the invitation of the ITU for affiliation was extended to the Amalgamated Lithographers of America to protect its own interests, and that the official letter of the ITU as written by Secretary Hurd was presented personally by him as president, to President William J. Riehl at a meeting with the executive council of the ALA. He reported that a discussion of the question of affiliation from all angles "received respectful attention but little enthusiasm on the part of the executive council of the Amalgamated Lithographers."

Employers in the industry dealing with both the AFL group of unions in the printing trades and also with the new CIO affiliate expressed fears that jurisdictional warfare will hit the printing industry in many sections of the country.

STRIKE—AND WE'RE ALL OUT!

Everybody Loses

Would you like a new car—or new tires for your old one? Would you like to have your wife start wearing stockings and stop talking about them? Want a new house? a new refrigerator? a lawnmower? or a thousand other things?

Something has happened to that postwar world of security and comfort toward which we all looked with such hope. That "something" is strikes. We are all victims of their paralysis of industry—labor, management, and the helpless bystanders.

Who would try to start a new business now? One regulations-weary veteran reenlisted for three more years because he said he didn't want to get a job only to have to go on strike immediately.

It's a matter of record that strikers are "winning." Likewise, it is a matter of record that they are losing along with the rest of us—a lesson, unfortunately, that the "about-to-strike" workers are not learning.

It will take the "winners" of the spectacular General Motors strike until early in 1948 to be as well off as they would have been if they had not struck and had worked steadily without any wage increase. In 1953 they will finally achieve being as well off as they would have been had they accepted the company's offer of 13½ cents.

These figures were pointed out by a Harvard professor, Sumner H. Slichter, in an article in *Atlantic Monthly*. He went on to say that the employees of General Electric will need two and a

half years before they are as well off as they would have been had they accepted the company's compromise offer of 10 cents and 10 per cent. Similarly, employes of U. S. Steel Corporation will require two years for financial recovery from their refusal of a compromise offer.

Whether the goods are available or not, these men and their families will have to postpone buying new cars, new clothes, new necessities, and new luxuries.

They are strike winners. What about the losers?

General Motors lost \$36,100,000 in the first quarter of this year. During the same period last year they had a profit of \$50,200,000. To the 425,000 common stockholders (which means many of us, along with the "tycoons") this meant a loss of 87 cents a share, compared to the net profit of \$1.09 a share in the same quarter last year.

There was another loser, too—that fall guy, the taxpayer. Our Government lost millions that would have been paid as corporation tax. And we all know what the Government does when it can't collect from companies—it can always push the citizen's tax payment a little higher to make up for any loss.

We all lose. Strikes don't pay.

Editor's Note: You are at liberty to reprint this editorial in any form without credit. You are, in fact, urged to do so as a public service, and for the benefit of all, including the working men and women of America

What is the Best Plan for

Study the major advantages and disadvantages of the various types of salary and commission plans before you decide which one is best suited to your needs

● TWO ARTICLES on methods of compensating printing salesmen were recently published in THE INLAND PRINTER—one in February on salary plans, and one in March on commission plans. Before making some suggestions that may help the printer decide what method may be best for him, let's do a quick "recap" of the pros and cons of salary *versus* commission as presented in these previous articles.

Proponents of a salary plan believe that the company has more control over the salesman—he will "work for the house" rather than himself. He will bring in the kind of business most profitable to the company or best suited to its equipment. He will work to build future accounts rather than for a quick commission on temporary business. On a straight salary, the salesman will be free of worry over income and will be able to budget his own living expenses satisfactorily.

Proponents of a commission plan believe that a salesman thus compensated has more incentive to produce, because he is rewarded in direct ratio to the business he brings in. The salesman on salary, lacking this incentive, may be inclined to loaf. Payment by commission soon weeds out the weaklings.

The chief objection to the salary plan seems to be lack of incentive; to the commission plan, lack of control over the salesman and the kind of business he solicits. Some printers have overcome these weaknesses, to a certain extent at least, by modifying the straight salary or straight commission plan.

To reward the salesman on salary in accordance with the business he brings in, the printer may readjust salaries at periodic intervals to keep them in line with volume produced, or pay a bonus above a basic salary for volume over a quota. To get a salesman on commission to bring in the right kind of business, a printer may base the commission upon profit on the job as well as upon volume. Thus it is to the financial advantage of the salesman as well as the house to sell at a good margin.

This is the third of three articles on methods of compensating printing salesmen. To get the most out of this one, review the other two: "Salary Plan for Compensation of Printing Salesmen Presents Case"—February, 1946; "Commission Compensation Plans for Printing Salesmen"—March, 1946.

Seven or eight years ago a study of methods of compensating printing salesmen was made by the Policyholders Service Bureau of the Metropolitan Life Insurance Company, New York City, in co-operation with several graphic arts trade associations. As was the case in THE INLAND PRINTER survey, a great variety of plans was reported. No hard and fast conclusions were drawn, but several interesting observations were made in the report.

Salary-Plus Has Edge

Among the 121 companies reporting in the Metropolitan Life survey, the salary type of plan (straight salary or salary-plus) predominated over the commission type (straight commission or commission-plus) almost two to one. Analysis of the figures presented indicated that, for all-around effectiveness, the salary-plus type seemed to have a slight edge on other types, producing somewhat better sales volume for the entire sales force, paying the highest earnings to salesman, but costing the company more than commission types although less expensive to it than the straight salary.

An important factor to be considered in choosing a plan is the net profit it will produce. Metropolitan Life learned that sales volume, cost, and salesmen's earnings proved insufficient for showing clearly the relative value of each type of plan.

Because this information was not collected, Metropolitan was unable to say definitely which is the best type of compensation.

While selling techniques and problems in other industries differ from those in printing, it is interesting to note what is happening outside the printing industry. In a survey of nine manufacturing industries (printing was not included) made recently by McClure, Hadden & Ortman, management engineers in Chicago, it was found that there is a pronounced trend toward use of compensation plans combining a basic salary with performance incentive, providing a basis for close control over the salesman's activities as well as stimulating effective performance. There is a decisive trend, this survey showed, away from the flat salary basis providing control but no incentive, and a less decisive trend away from commission plans which are considered as providing incentive but not adequate control of selling efforts.

The study brought out that, before 1934, flat salary plans were used by 42 per cent of the companies reporting; since then, by only 17 per cent. Commission plans dropped from 33 per cent before 1934 to 27 per cent now. On the other hand salary-plus plans, used by only 25 per cent of the companies before 1934, are now employed by 56 per cent, or by more than twice as many companies.

Trends in experiences and thinking revealed in the study indicate that there will be a further decided increase in the number of companies paying a base salary to provide a stable income as well as an effective basis for complete control of the salesman's personal efforts, plus a bonus based on profit and policy performance factors as well as mere volume of business brought in.

In one of a series of booklets on the general subject of "Selecting and Training Postwar Sales Personnel," the Committee for Economic Development devotes space to the problem of compensating salesmen.

"There is a growing tendency," says the booklet, which was prepared for the CED by the National

Compensating Printing Salesmen?

Society of Sales Training Executives, "to recognize that it is not enough to think solely of the influence the quantity and quality of the salesman's work has in determining the size of his pay check. The method by which he is paid needs to be planned the other way around. That is, he needs to have in it qualities which: first, attract the *kind* of salesmen the management wants; and, second, encourage them to exert the *largest quantity* of their best *quality* of effort."

Guide to Selection

The CED says it will be well to look at all proposed compensation policies in the light of their potential influence—both desirable and undesirable—on salesmen, and on sales activities and results. As a basis for making such a check, a number of questions are suggested. Omitting those which apply only to the sale of consumer products, here are some a printer may use as a guide:

What influence will the proposed method of pay have on the expensive turnover which plagues so many sales organizations?

What will its influence be on the salesmen's morale and enthusiasm—and on their willingness to accept guidance and training?

Has it appealed to the calibre of men the sales manager wishes to attract?

What's going to be the effect of the compensation plan in the coming competition for sales manpower?

Is there danger of its forcing salesmen to adopt "high pressure" methods that skirt around the edges of dishonesty?

Is it apt to encourage "cream-skimming"?

Will it tempt salesmen to promise more than they can deliver?

What has been the effect of similar plans on the good will and respect of the public (the printer's customers)? Will the salesmen have enough incentive to sell customer satisfaction along with the product or service?

Does it give salesmen a really sound basis for a career and enable them to plan confidently for the future?

Is there likelihood that the earning opportunity may be either over-

sold or undersold misleadingly when salesmen are being hired?

Does it give salesmen a special incentive to develop *new* business?

Does it also provide for protecting and actively developing business from established customers?

Does it encourage—or discourage—the sort of customer service for which the company's management stands?

Does the compensation plan give the management unquestioned control of the salesmen's activities—or does it cause salesmen to feel that it's nobody's business how or when they work, just as long as they keep bringing in some orders?

This discussion of methods of compensating printing salesmen concludes with a word about the special problems of the very small printer—the one-man shop or the company with only one salesman, if any. Replies from printers to the questionnaire on which this series of articles is based were of two types. Large and medium sized printers *gave* information; the small printers *sought* information.

Salesmen for Small Plant

The problem of the small printer is not so much choosing the right type of compensation, as it is: How can he afford to employ a salesman at all? A small printer in Ohio states the problem humorously:

"For quite some time we have had no salesmen. Years ago we tried one salesman on a commission basis, 20 per cent on new customers and 10 per cent on all else. He nearly starved to death. Then we tried another one on a straight salary basis. We nearly starved to death."

"I could hire a salesman right now to solicit commercial work," says the manager of a small plant in Wisconsin, "if I could find a man who could make himself a salary big enough (by any method of figuring) and at the same time make money for the plant also."

This man, who has been managing small plants for twenty-five years, has had unsatisfactory experiences with salesmen. "I have never hired a single man," he says, "who I thought was worth the money we paid him, whether by the hour or on a percentage basis. We could always have done the work in a better way, always did do it better, and let the salesman go. None of the salesmen ever did a job that I was proud of. I

COMPENSATION CHECK ✓ LIST

Check your present method of compensating printing salesmen, or the one you are thinking of adopting, against these questions:

What influence will the proposed method of pay have on the expensive turnover which plagues so many sales organizations?

What will its influence be on the salesmen's morale and enthusiasm—and on their willingness to accept guidance and training?

Has it appealed to the calibre of men the sales manager wishes to attract?

What's going to be the effect of the compensation plan during the coming competition for the sales manpower?

Is there danger of its forcing salesmen to adopt "high pressure" methods that skirt the edge of dishonesty?

Is it apt to lend encouragement to cream-skimming?

Will it tempt salesmen to promise more than they can deliver? What has been the effect of similar plans on the good will and respect of your customers? Will salesmen have enough incentive to sell customer satisfaction along with the product or service?

Does it give salesmen a really sound basis for a career and enable them to plan confidently for the future?

Is there any likelihood that the earning opportunity may be either oversold or undersold when salesmen are hired?

Does it give salesmen a special incentive for developing *new* business?

Does it also provide for protecting and actively developing business from established customers?

Does it encourage—or discourage—the sort of customer service for which the company's management stands?

Does the compensation method give the management control of the salesmen's activities—or does it cause salesmen to feel that it's nobody's business how or when they work, just so they bring in some orders?

paid all of them what they asked, but in every instance it was too much for what they accomplished."

Unless a printer has or can handle a large enough volume to pay a salesman a living wage and still leave a profit for the house on the business the salesman brings in, he can't afford to hire a full-time salesman. Selling will have to be handled by the owner, by one of the partners, or by a part-time man who earns the rest of his salary in production.

For example, a successful New York City printer who now employs five full-time salesmen and does an an-

nual gross well into six figures, started twenty-five years ago as a one-man shop. Later he "took off his apron" and went outside to sell new business. His next step was to put a shop man outside part time, but it was nine or ten years before his business was big enough to employ his first full-time salesman.

Boosting Air Mail

Five sheets of red, white, and blue airmail stickers are attached to a blotter sent out by Greer Printing Company, Duluth, Minnesota, with a headline reminder that airmail

is the fastest way. The blotter is printed in brown and green.

A schedule of arrival of airmail sent from Duluth to various points is boxed on the right.

Copy says, in part: "Every letter you send by airmail is a boost for Duluth's post-war airport development, and plans are under way for several direct routes from our city."

This useful way of boosting air-mail could be applied to blotters to be sold to customers as well as to advertise the services of a printer, speedy mail being of importance in most businesses.

Publisher Points Out Some of the Advantages of Square Magazine

“THE SAME size as the *Saturday Evening Post* except that it is shorter,” *Food Preview* is a square magazine— $11\frac{1}{4}$ by $11\frac{1}{4}$ inches. This unusual format was discovered to be the answer to the big problem of carrying the reader right through the book from the first page to the last with editorial on every page, and editorial alongside every advertisement. It took care of another problem—that of mechanical difficulties with advertising.

The type of editorial material used presented its own hindrances. *Food Preview* articles are terse, concise, and factual—running perhaps half a column or full column. Many pictures are used, some fairly large. The short articles aren't as easily handled from a layout standpoint as are larger ones.

In this particular instance, the square format was the answer. Russell L. Putman, the president of the Putman Publishing Company, Chicago, which issues the magazine, pointed out the advantages obtained by the unusual size:

There is editorial on every page in the book from start to finish.

There also is editorial alongside every advertisement

The book lies flat and gives maximum visibility to everything on every page.

All standard sizes of advertisements are carried. The small advertiser gets an "even break" with the larger advertiser for small ads are carried throughout the book just the same as large ones.

Right: Some editorial matter appears on every page. Small advertiser gets break by not being buried on solid page consisting solely of display advertisements



left: Square format accommodates standard 7- by 10-inch advertisement (ordinarily considered a "full-page") along with a column of the editorial matter

Food Preview has all sizes of advertising up to and including spreads, which make a unique design and offer a unique opportunity to the advertiser.

Some readers—along with those who disliked the different size mainly because it is different—reported that they don't like it because they can't file their copies. The book goes into an average filing case by folding it, and will go in fairly well.

cation of the type of readership the square magazine gets—cover to cover.

A magazine that is as wide as it is long is not the answer to the prayers of every editor and production man. But in the case of *Food Preview*, devoted to technical industrial subjects and advertisements in food manufacturing, aimed toward engineers, chemists, and executives in that field, the square form has proved itself

THE INLAND PRINTER for July, 1946



The Fence That Made Cattle History

• BANNERS, scrolls, shaded type, and lettering with flourishes embellish the colorful barbed wire advertisement reproduced above which appeared away back in 1877. Originally lithographed, while it is not on a par with present day color reproduction, it is a commendable piece of printing when one stops to consider that it was done almost seventy years ago.

From the standpoint of advertising, present day designers of promotion material will have to concede that their predecessors of several generations ago realized the "sales" value of color, and had a pretty good idea of how to use it.

Barbed wire made history that was almost as colorful as the advertisement reproduced here. Born in Texas during Civil War days, out of a farm-

er's struggle to protect his orchard from wild cattle, barbed wire grew up the hard way, surmounting early failures, lawsuits, and shootin' irons.

It seems that ordinary wooden fence had been no barrier to the rough, tough Texas Longhorn critters. So the farmer, by hand, laboriously sharpened small wire nails, inserted them in the strands of galvanized wire and strung it on wooden fence posts. Then he climbed a tree to await results.

Results were quickly forthcoming. The steers eyed the new-fangled barrier momentarily, then backed off and charged. The fence held, the Longhorns retreated, the man fell out of the tree . . . and thus barbed wire was born. But it was short-lived, for a delegation of neighboring cattle men, complete with six-shooters, called on

the farmer to request demolition of that cruel fence which hurt animals and tore their hides. The request was granted without any argument.

In less hostile sections of the country, however, other inventors were working on similar projects. In 1873, a design on display at a country fair in DeKalb, Illinois, attracted the attention of several men with vision including Joseph F. Glidden. Glidden foresaw the tremendous possibilities of the barbed wire fence, secured a patent on a design of his own, and in 1874 began the manufacture of the product depicted in use in the colorful advertising piece.

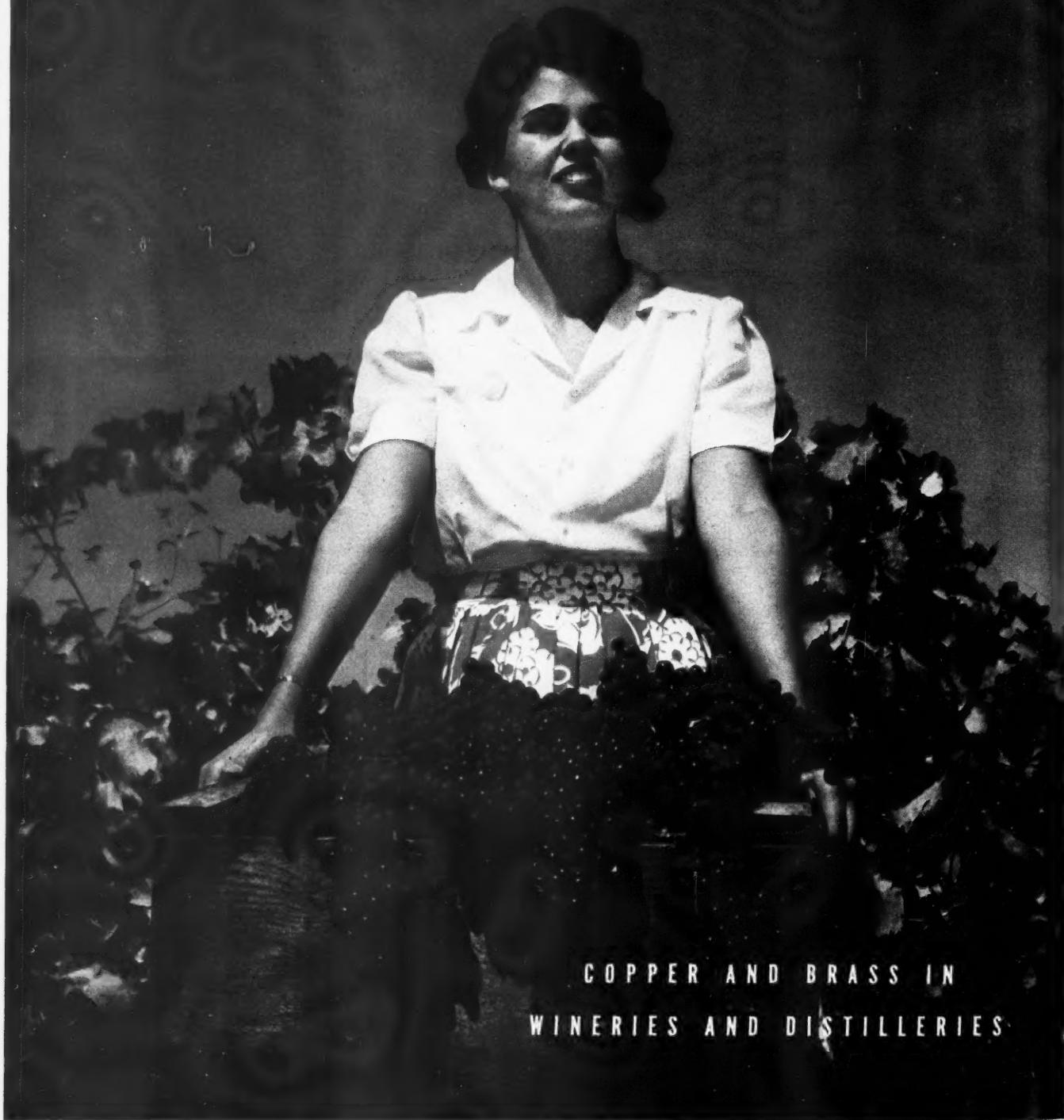
Plates for the reproduction of the above illustration, as well as the interesting facts on the history of barbed wire, courtesy of *Steelways* magazine.

COPPER & BRASS

Bulletin

NUMBER 136

MAY, 1946



COPPER AND BRASS IN
WINERIES AND DISTILLERIES

Attractive and Appropriate, this girl-with-grapes cover was used on the issue of *Copper & Brass Bulletin* which was devoted to the place of those metals in the making of wines and liquors. Reproduction here is through courtesy of Copper & Brass Research Association, New York City, publisher of the *Bulletin*

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

WEBSTER VS. WEBSTER

The "big" Webster, as you call it, divides *pe'ri-od*, *var'i-ous*. Why the difference?

Honestly, I don't know. The people who say *vare-i-ous* are likely to say *pir-ri-od*. The best pronunciation used to be long-voweled in the first syllable: *vay-*, *pee-*. I wouldn't undertake to say which is the better pronunciation, the long sound of the vowel or the obscure sound; but it does seem to me the *r* should be handled the same way in both these words, for division in script or print.

PUZZLED

I just heard a radio announcer say "Neither one of you are correct." What does this boil down to: "one are," or "you are"?

A keen question! The spine of the sentence is "neither one is correct." The phrase "of you" is a detour. It is not a matter of legal or moral right or wrong, but in simple grammar the wording should be: "Neither one of you is correct." And that is unwiggleawayfromable.

LOOKING BACK

In the May, 1945, issue, under the topical heading "Nearly New Semicolon," you approve of the use of a semicolon in the following: "Hay rake, mowing machine, sulky plow, nearly new; hay tedder, lumber wagon . . ." Would it not be better to put "nearly new" in parenthesis with coma outside? As you show it, the "nearly new" might refer to all the items that go before. If you do not agree with this contention, how would you write the sentence if "nearly new" did refer to several of the items?—*Melbourne, Australia*.

A good, fair criticism. It was written late in August; went to Chicago, and was forwarded to me, here in New Jersey. When the *Proofroom* fans will get it, who can say? Our whole-hearted affection for our friends Down Under will last forever. So—

I really think the folks to whom the "ad" was addressed will get it clearly with the semicolon after "new," but I must admit that the suggested arrangement — "sulky plow (nearly new)," would make it absolutely surefire. If the "nearly

new" had been intended to cover several items, it might have been done this way: "Mowing machine, sulky plow, hay tedder, all nearly new; also lumber wagon, used but in good condition, and hay rake." Thanks for your interest, and good luck to you, Little Bourke Street!

NEW WONDERS OF ENGLISH

Recently I had my first sight of New York City. Was interested in the street signs, "Curb your dog." Have just heard the same expression over the radio. Thought it meant, "Put a leash on your dog." A friend laughs at me, says I am painfully simple-minded. I want to turn the laugh on him. So—please, what *does it mean*?

You'll laugh when you learn. In English, as you know, almost any word has several senses. A leash is actually a curb on a dog, serving the same purpose—though not so painfully—as a curb bit on a horse. To curb your temper is one thing; to curb your dog, in good Manhattanese, another. I walk through Twelfth Street every day (crossing Sixth Avenue—beg paddon, Avenue of the Amurricas—twice a day); and I know by painful experience that many persons who walk their dogs fail to "curb" them in the sense of seeing that they are off the sidewalk, over the curb, when—Oh, well, you must have caught the idea by now. Old Bill Shakespeare would have loved that expression. They had dogs aplenty in his time, but street curbs were yet to come. Ain't English grand?

KEEP HAPPY!

In telling the kiddies fairy stories, should I say "They lived happy ever after," or "happily"?

To live happy is to be happy while living; to live happily is to live in a happy way. Either form is grammatically correct, but the adverb is more commonly used in this expression. Remember the Shakespeare line, frequently used on our Christmas cards: sometimes "God rest you, merry gentlemen," and sometimes "God rest you merry, gentlemen"? "Rest," as I understand it, is equivalent to "keep."

DIVISION

Is there an difference, in respect of syllable division, between *servant* and *service*?

The big (Merriam) Webster gives *ser-vant*, *serv-ice*. I don't know why, but so they do. The separation in pronunciation is alike in both words, with *ser* as the first syllable, and the *v* going into the second syllable. Pronunciation used to be the guiding principle, in American usage, but it's not so simple and easy now. (On looking up the two words in the dictionary, to make sure, I find the above divisions to be given correctly—but *servant*, as verb (an obsolete use), is *serv-ant*. And that just simply has me stopped!

SILLY HYPHENING

This is something that has always bothered me—perhaps you have covered it in your department when I wasn't looking. It may be technically correct, but it's very confusing to eye and mind to see "wage rise-price rise." Are any of these alternatives correct or much better: wage-rise, price-rise; wage-rise-price-rise; and wage rise, price rise; wage rise price rise; wage-price rise?

Almost any alternative is preferable to the original, appearing in this sentence from an editorial in a highbrow-radical New York newspaper: "The steel industry has been fighting for the wage rise-price rise inflation formula." As a matter merely of print style, this is simply abominable. It gives you first the idea of "wage"; then, "rise-price" (which means absolutely nothing); then, "rise." You give the type your faith—only to emerge with a sense of complete betrayal. This is that old "New York-New London train" again; it is Red English, lawless and happy in disturbing everybody's mental equilibrium. It would have been vastly better to have dodged the difficulty by using a phrase: "for a price rise to go with [or compensate for or to balance] the rise in wages." Remember always, there is a great difference—a yawning gulf—between fussiness, exaggerated formality, pedantic rulishness, and a regard for careful

expression. In situations like that here presented, we encounter the meanest kind of affectation, the false pretense of learning, a sell-you-out-for-a-hyphen baseness of spirit masquerading as stylish superiority. Phooey! *Proofroom* is forever and unalterably opposed to such false pretenses of Higher Education. Thanks for a fine query.

BETWEEN THREE?

Is it correct to use "between" when speaking of more than two persons or things? We used to say "between you and me and the lamppost."

When I was a kid in grammar school, my old-maid teacher, who had a rule for everything, taught us to say "among" when more than two persons or things were mentioned; to say "between" for more than two was for her an act of utter immorality. The "Big" Webster says the "tween" is akin to "twain," and means "two." Thus in literal sense the word is restricted in use. The English language has the strength of elasticity, however, and many examples of "between" applying to more than two can be found in our best writings; as the Big Webster says, "it brings them severally and individually into the relation expressed." Example given: "A treaty between three powers." It notes, further, that "among always implies more than two objects." It is not grammatically wicked to say "between three," but it is utterly wrong to say "among two."

Incidentally, here's a funny one from the Good Book (II Chron. xxiii, 16): "And Jehoiada made a covenant between him, and between all the people, and between their king . . .".

MAKING AN INDEX?

Alphabetizing (or alphabetizing, if that is the proper word) in an index bothers me. What do I do with "New York" and "Newark"?

In many reference books you will find "New York" coming in a long way ahead of "Newark," and I simply do not see why. The highbrow argument is that all "New" entries should come first: "New Ark," "New Berne," "New York" ahead of "Newark," "Newcastle," *et cetera*. In dictionaries, where honesty of reference comes first, you will find the words entered according to straight alphabetization (you will note that I do NOT say "alphabetization"); and I, for one, think that is the way to enter them for ready reference by the plain people. I sure do think "Newark" belongs ahead of "New York." So does the "ordinary" person. That's the way he looks for his words.

JOHN SMITH THE YOUNGER

Several times in setting type for wed-ding announcements, *et cetera*, we have come across a name such as MR. JOHN SMITH JR. There seems to be some doubt whether there should be a comma between the name and the abbreviation

of "Junior." We would appreciate your comment.—Alberta, Canada.

You will notice that in the head-ing of this item, "John Smith the Younger," no comma is used. The name, so written, is precisely equivalent to "the younger John Smith." To some persons the change from the natural order of words seems to call for use of a comma, while to others the same fact serves as justi-fication for omission of the comma. To me, it seems to work out like this: "Jr." is not a part of the name, but written or printed without the comma, it looks as if it were, so I, for one, very much prefer to use the comma. There's no "rule" of grammar covering this matter. The printer is free to follow his own preference in his own work, but in printing for someone else he should follow the customer's preference, of course. It is always "good business" to ask the customer, in advance, what his preferences are.

FUN AND FURY

We've had quite a bit of fun in our proofroom over the hyphen in "Blue Rhine-Black Forest," which one of the readers found in a travel book. He copied down "Rhine-Black," and passed it around on the card, asking if it was all right. A couple of the readers lost their tempers; the others were puzzled or amused.

This is one of those "fussy" com-pounds. I suppose the full expres-sion was something like "a Blue Rhine-Black Forest journey." So written or printed, it leaves "Blue" and "Forest" floating in space. With the four words all hooked up, "Blue-Rhine-Black-Forest," it still "looks funny"—but better (it seems to me) than "a Blue Rhine Black Forest journey." One more possibil-ity that comes to mind is "a Blue-Rhine Black-Forest journey." There are many similar compounds in common print, as "the New York-New London express." A clear case, I should say, of "Roll your own."

IT'S FOOLISH TO BE FUSSY!

As a freshman proofreader, I write to ask you if all proofreaders are as fussy as they seem to me.

Proofreaders are people. Some proofreaders are fussy, and some are not. It is true that proofreading is fussy work, in the sense that it is critical, not creative, and the steady search for error tends to foster faultfinding. To match that tendency, it is also true that the aim is constructive; the proofreader seeks for errors so that he may mark them for correction. The proofreader has a real contribution to make to the perfection of print. Perhaps the net result is wholesome or otherwise as readers emphasize

QUESTIONS

It's a Quiz

Answers to the following list of questions have appeared in the pages of THE INLAND PRINTER and other sources of information to printers at various times. How retentive is your memory? How many of these questions can you answer without turning to the answers on page 76?

1. What is the best way to tell in ad-vance that an applicant for a com-positor's apprenticeship will be able to make good?
 - a. See if printing "runs in the family."
 - b. Try him out for six months.
 - c. Give him applied aptitude tests.
 - d. Get a trade school graduate.
2. How can titanium dioxide help you with printing production problems?
 - a. Tones up type metal.
 - b. Helps eliminate show-through in the paper.
 - c. Gives less offset when mixed with ink.
 - d. Makes offset press fountain etch better.
3. More printing plants are in operation in New York City than in Chicago—and Chicago has more printing em-ployees than New York City. True or false?
4. Typography of ads in the *Saturday Evening Post* are settling down to the new sans serif type faces. True or false?
5. How would you line up these three processes as to degree of visibility of halftone screen: gravure, letterpress, photogelatin. Which process varies most in size of screen?
6. What two kinds of mechanical half-tone makeready overlays are in use today?
7. Speaking of fast growth, letterpress advanced from 310 million to 515 million from 1914 to 1939. That's 205 million! Offset-lithography in 1914 was worth a comparatively small 39 million, but what is value of offset today (on 1939 figures)?
 - a. 60 million
 - b. 75 million
 - c. 100 million
 - d. 154 million
8. What's this new "pressureless" print-ing we have been reading about these days in the IP?
9. What's the one big item that puzzles printers when they speculate on the new typephotocomposing machines of the future?

By R. Randolph Karch

one phase or another, either detection or correction. A fussy, picky proofreader is a tiresome person; a sweet-minded "corrector of the press" owns a mind full of valuable information and interesting "slants." It is not good to be exaggeratedly introspective, but it is profitable to give thought to these matters—if you think straight and (to use alliteration's artful aid) convert conviction into constructive conduct. It's foolish to be fussy—in the proofroom as anywhere else.

CAPITAL OF RESPECT

Should "President" be cap or l. c.? This is my old "capital of respect." President of the U.S.A., always uppercase. President of a club, according to whether it's *your* club or just *a* club. Style should be uniform: either free or tightwad with caps. Shoot, if you must, this old gray head.

OPERATOR AS EDITOR

"One of those who was present . . . was the general's wife." That is the way the copy came to me, an operator. I changed the first "was" to "were," but the proofreader changed it back to "was." Who was right?

On the merits of the question as a point in grammar, you were abso-tively and pos-o-lutely right. "One was the general's wife." One of whom? "One of those who were present." Whether you "had a right" to make a change from copy depends entirely on the rules and practice of the shop. "Those who was present" cannot be defended. Anyone care to make a try?

Grammar Furnishes Building Code For Simplicity in Construction of Good Sentences • By Edward N. Teall

• THIS IS my day to perpetrate a pun, so let's use it as a starter, and be done with it. Here goes: *In writing, try to make your sentences as clear as those of a court.* Do that, and your words will click, your ideas will stick. "Thirty days," says the judge, and you know he isn't saying "Come on out and have one on me." The classic example, to my mind, of words failing to do their work is the telegram by which the business man thought he was turning an offer down by saying "No. Price too high." Unpunctuated, and all in caps, the message seemed to the receiver to say "No price too high," implying acceptance of the offer without argument as to terms.

Forgive me if I seem to overelaborate, but let me say that, even in telegraph style, the message could have been made unmistakably clear. That business man could have said "Nothing doing price too high," or simply "Price too high."

It is really not a waste of time and space to go into this matter at some length, because it brings out, simply but vividly, the use and value of punctuation in making clear the interrelationships of the words in a sentence. In ordinary writing, a comma after "no" in the

original grouping of words would have established the break between the negative and the following explanatory phrase. A period would be still better, and a dash or semicolon would have done the work. In a message transmitted by wire it is customary to use the word "stop" in place of a period, but of course it takes only a few "stops" to make a substantial increase in the cost. (But a dollar's worth of "stops" might prevent a misunderstanding that would eat up a day's or a week's profits—or more.)

Consider, please, the subjoined sentence, submitted (in quotation) by a friend of *Proofroom's* as an example of complicated construction:

So extensive a literature has grown up round the subject of intracranial tumors within the past twenty years, and so many and important additions to our knowledge of them have been made within this period, that a comprehensive review of the subject is not easily possible within the limits of this article; indeed the attempt to deal evenly with all its aspects could end in no more than a bald catalogue of new facts and fresh hypotheses.

"In the last clause here," says our friend, "I looked a long time to find the antecedent of 'its' (aspects could end, *et cetera*), and finally

■ NO. 31 IN A SERIES OF TOP FLIGHT CRAFTSMEN

Many of the best designed printed pieces produced in New York City, including the current striking series of meeting notice brochures mailed out by the New York Club of Printing House Craftsmen, bear the trademark "Layout by Felten."

These three words sum up Charles J. Felten's outstanding career of twenty-five years in the printing industry, a career which will reach a graphic climax this year with the publication of his book "Layout." He addressed the April meeting of the New York Club on the subject, showing 150 slides of illustrations which will appear in the book.

No proponent of "art for art's sake," although he has studied art and dabbled at cartooning for a while, Charlie approaches layout and design from the practical printing angle, for he is a printer as well as an artist. He can set type as well as specify it. Starting with Browne & Felten in his native Staten



Charles J. Felten

Island, he has worked as a compositor, composing room foreman, and as the director of typography, layout, and design in a number of New York printing and typesetting firms.

In 1939 he left his own company, Kennedy & Felten, when Public Printer

A. E. Giegengack called him to Washington as consultant in the design and the production of printing for the U. S. Housing Authority. Three years later he returned to New York City to supervise production of all printing for overseas distribution by the Office of War Information, including the magazine *Victory*. This spring he joined the creative staff of Kurt H. Volk, Incorporated, advertising typographer of New York City.

Numerous specimens of his work have been reproduced in *THE INLAND PRINTER* in the past fifteen years. In his scrapbook Charlie still has a photostat of the first check he received from this publication in payment for an article which was published in 1930.

Charlie, married and the father of four children, is still on the sunny side of 50, and the printing industry can expect to hear a great deal more from him during his second quarter century of sharing his knowledge.



decided on 'subject.' Incidentally, I don't think the 'bald' play on words was intended. This is a serious English medical volume."

The pun—a mighty thin one, if it is one at all: "cranium" plus "bald"—is probably unintended, and certainly unworthy of attention.

The sentence itself is a walloping whopperosko. It is, in fact, several sentences. It states that an extensive literature has grown up. It names the subject of that literature. It announces the time during which that literature has developed. It remarks that numerous additions have been made to knowledge of the subject. It notes that these additions have been important. It explains that space for adequate treatment is not available, and, finally, that in the space that is available no more than a mere catalogue could be given.

Here we have material for seven sentences, each carrying an idea. To rewrite it in seven sentences would make a too staccato style. But read it again, please, and then try it this way—in three sentences:

Within the past twenty years an extensive literature has grown up around the subject of intracranial tumors. Within this period, so many important additions to our knowledge of them have been made that it is impossible to give them all adequate treatment in a single article like this. Any attempt to do so would lead only to a bare assemblage of some new facts and of some fresh hypotheses.

Not perfect—but more simple and more clear, says I; easier to "get," and therefore much more effective. Right?

* * *

Now, let's quit trying to be polite; let's speak up, and say what we honestly think. This long, complicated sentence is a good example of the educated fogginess that makes it hard for plain folks to be patient with high education. Yes, I do understand that it is hard to express an elaborate philosophy in simple language; but if philosophy is to benefit the multitudes, it must be reduced to a reasonable approximation to their familiar speech forms. No, I do not mean to say the philosopher must express himself in the manner of the ditch-digger; but I do mean that he should express himself in straightforward, comprehensible style. He need not write in the staccato manner of a sensational, rabble-rousing editorial—of course, he should not; but he should write somewhat in the same style as God gives the sunshine and the rain. Why, my sweet cocker pup can tell me what she thinks more

clearly than some of these university professors do it.

Don't try to crowd me back into a corner, get me "fighting on the ropes." Don't misrepresent what I say. I am not saying bad English is the best English. I am saying that highbrow English is all too likely to be better at hiding thought than at expressing it.

* * *

What then—shall we throw away the grammar books? Certainly not—because a knowledge of grammar is the foundation of good expression. I do not mean that it is necessary to be able to defend any challenged wording with citation of a "rule" from the textbook. I mean, it is good to have gone through the textbooks, with plugging, even plodding patience; to have practiced tearing sentences down and rebuilding them, until a *habit* of good expression has been acquired.

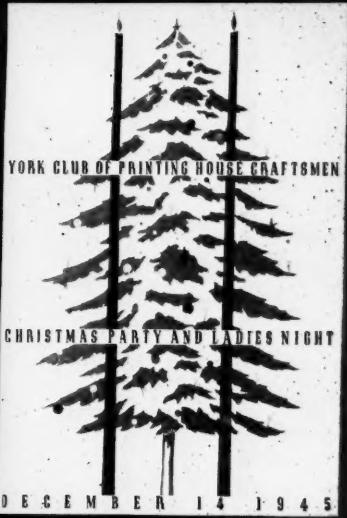
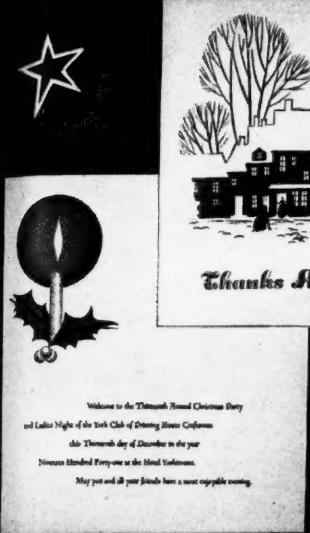
The shortstop who handles a hot liner or grounder without a split second's pause may work partly on baseball instinct, but his instantaneous action is interest received on many hours of hard drill. Ty Cobb studied the fine points of hitting and base-running.

Writing which has an overload of grammar-book consciousness is heavy. The writer must first have something to say; then, a real unselfconscious knowledge of grammar will help him to say it better; but too much regard for formal grammar will dull the edge of his thought.

In striking a balance, judgment must be used. Most writers, I think, find it good to go ahead in free-and-easy fashion with a first draft and then reconstruct here and there, rebuilding the clumsier sentences. This self-revision can, of course, like any other good thing, be overdone. I have heard it said that the great editor Charles A. Dana's best articles were those that went into the page without his seeing a proof of them; that if he had a chance to revise the article, he was in danger of "polishing the life out of it." Going too far in either direction is bad. Good judgment is a treasure for writer, editor, or proofreader.

Finally, brethren: These two things, (1) mastery of grammar and (2) skill in construction of sentences, are "worth money" to the business executive. They may not measure but they sure do mark the difference between the sandlotter and the major leaguer. As the fellows who write letters to the editor like to say, THINK IT OVER!





HOWARD N. KING IS A "KING" AMONGST TODAY'S DESIGNERS

Associated with the Maple Press of York, Pennsylvania, Howard N. King ranks among the foremost of today's printing designers. One-color reproductions of his work, of course, do not do justice to the array of attractive colors and stocks in the original printed pieces. Mr. King is particularly capable of achieving freshness and modernism in his designs . . . but he also handles traditional techniques very well.

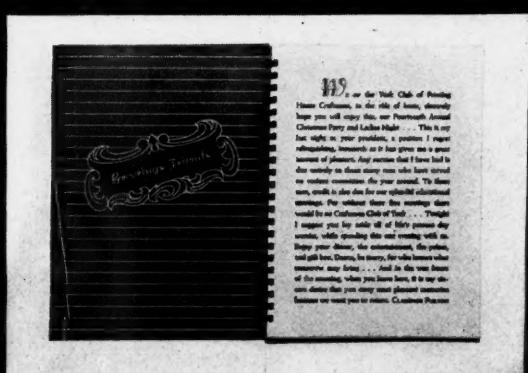
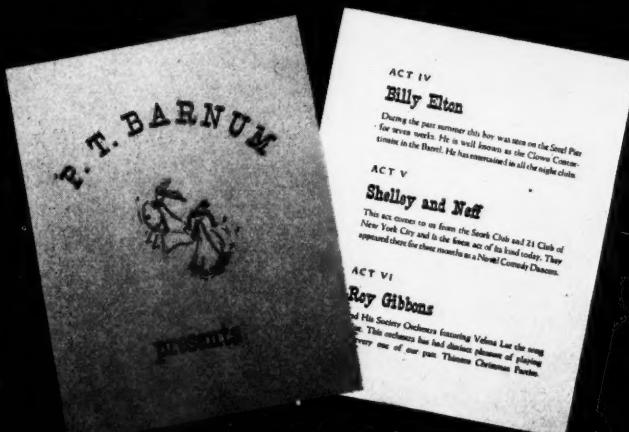


TYPES for the alert typographer

WAVERLEY
Waverley is distinctly a book
face of Scotch flavor and expression.
Nearly all of the best manufacturers of
book faces, together with many
new characteristics of the novel type,
are designed to invite interest in a type
of calligraphic variety. The variety
of movement of script type is further
emphasized in its close-fitting nature.

KENNTONIAN
This was the first great design of
double roman ever in the Caxton series.
It was designed by W. Gandy in 1911,
and is still in volume 48 of Caxton series
of books published by Marshall, Knoeller &
Company, New York. The Caxton type used at
that time was a copy, and this design, has
been called Kenntonian, since it was
named Kenntonian, since it was

WEISS ROMAN
Most historic types were the
work of calligraphers. Weiss Roman is the
creation of an commercial artist—Emil Ru-
dolf Weiss, of Munich, Germany. First
and last he is a printer—of everything—
with the most catholic of interests—
Master of ornament, prolific designer
of book covers, end papers, title pages,
initials, he sees the problem of printing



London School of Printing Stresses Importance of Accident Prevention

With the return of civilian pursuits, the London School of Printing, London, England, has issued a special number of its *L-S-P Record* devoted to the prevention of accidents in the printing industry specifically, and to the whole subject as applied to other industries. The Right Honorable Lord Llewellyn, C.B.E., M.C., T.D., president of the Royal Society for the Prevention of Accidents, commended the printing school for bringing so prominently "to the notice of the students the vital question of accident and fire prevention."

In view of the tragic LaSalle Hotel fire in Chicago in June, in which 61 or more persons were killed, the similarity of description of a factory in England and the main lobby of the hotel in Chicago in construction is interesting, and indicates how interior of fireproof buildings should NOT be constructed.

An illustration in the publication showed a model of a steel-framed factory building in which wood had been lavishly used to line the walls and ceilings with the result that

when the fire broke out, within six minutes forty-nine persons of the ninety in the building lost their lives in what had become a raging furnace. Similarly, wood-lined walls afire in Hotel LaSalle developed a heat of 1400 degrees, so the experts who investigated declared.

Here are the factors which facilitated the rapid spread of the flames through the factory building: wooden linings to walls; stairways and elevator shaft had no fireproof material; steel framework was covered entirely with wood; and except on ground floor and basement, where there were offices and storerooms, there were no partitions on any of the other floors."

Two stairways provided a means of exit, and normally the building could be cleared in three minutes, but when the fire broke out in the factory, the building became a ragging furnace.

The cutting of paper and card is said by the deputy superintending inspector of factories in London to be the most frequent cause of accident. Precautionary advice is that a

fixed guard be attached "to prevent the dangerous part of the machine from coming into motion, and alternately, whenever the dangerous part of the machine can come into motion, then the guard is locked in a safety position."

Pages are devoted in the publication to advice on accident prevention in operating platen printing presses, cutting and creasing machines, in-running rollers, oscillating devices, specialty machines, and the general risks that apply to all factories such as intakes of gears on all machines. Among those named are inking-roller gears, damping-roller gears, the cylinder and rack-gears, the chain drives and their sprockets for delivery or feed; revolving shafting or spindles; belt drives to various machines, including the pulley and belt intakes, and the couplings and clutches of the various machines.

"All of these are best protected by static fixed guards securely fixed so that they cannot be moved out of position without the use of tools," is the comment of the inspector.

Concluding his analysis of the printing industry, R. Bramley-Harper, His Majesty's deputy superintending inspector of factories, said:

"I think it well to stress that with expansion made in the printing industry, which is likely to happen very quickly now, it is important

U. S. ARMY NEWSPAPER PUBLISHED IN TOKYO

Japanese typesetters for *Command Report* do not know English, so the official publication of the Fifth Air Force, now stationed in Tokyo, is set by hand, letter by letter, from copy. Typos are few, notwithstanding. The paper is printed at the Dai-Nippon Printing Company, Tokyo.

Business manager of the paper is First Lieutenant Richard C. Landsman, son of Lawrence Landsman, vice-president of the Guide Printing Company—Kalkhoff Press in New York City. Although not a journalist (he was a radio announcer and an actor) Richard writes some of the stories that are used in *Command Report*.

Lieutenant Landsman graduated as a radar operator from Langley Field, Virginia. His first overseas base was Manila, later Ieshima (where Ernie Pyle is buried). He was part of the crew of a B-24 night fighter which patrolled the skies alone at night, seeking out Japanese shipping with the aid of radar.



LT. RICHARD C. LANDSMAN
Business Manager

that the workers be trained to operate their machines in a safe way.

"This involves knowledge of the risks, and it is the duty, in my view, of the employer to make quite certain not only that the worker can look after the machine efficiently from the production point of view, but that he understands how he can be hurt, and the malpractices which lead to the risks being taken.

"Each employer should, therefore, have the knowledge himself, and so ask his foremen and overseers to be similarly equipped.

"No worker should be asked to work on a machine until he has been fully instructed in the dangers of it, and always this involves much more than merely an injunction to keep your hands out of a particular place; it includes a full explanation of the functions of the machine.

"If we are to prevent accidents in the trade, then every factory should have someone whose duty it is to supervise this work.

"Much more attention will have to be given to these things than has been given in the past if we are to reduce the accident rate.

"I believe it can be reduced by a mere enforcement of the legal obligations of employers, but the training of operatives is an integral part of the accident prevention which must be undertaken seriously."

Several illustrations, among the many which appear in the book, are designed to instruct printers in the right and wrong ways of handling machinery. One of the remarks featured follows:

"Nearly three-quarters of factory accidents happen when people are handling goods; when they fall; when things fall on them; or are stepped on; or when they misuse hand tools. This means that nearly three-quarters of factory accidents can be avoided by personal care."

"What's a Giant Slug?"

asks Edwin H. Stuart, of Pittsburgh, whose method for the storage of giant QUADS was described on page 80, May issue, under the "slug" headline.

We know a slug from a quad, of course. Passing blithely through several hands, the error was caught too late to be remedied.

Mr. Stuart has forgiven us for the headline which called his giant quads "giant slugs." We trust that our other readers will endorse his sentiment.

GPO Starts Expansion Program By Acquiring Fourteen Branch Plants

● BRANCH printing plants in fourteen cities outside of Washington, D. C., were to be taken over and operated by the Government Printing Office on July 1, by reason of a transfer of the property through governmental channels.

In the official press release the plants are referred to as "duplicating plants" but the final two paragraphs mention that A. E. Giegengack, Public Printer of the United

phia, Atlanta, Cleveland, Cincinnati, Chicago, Fort Worth, Dallas, Kansas City, Denver, San Francisco, Los Angeles, and in Seattle. Another branch is in Washington, D. C.

Until the transfer was made, they were termed the "duplicating and distribution branch of the Procurement Division, the Treasury Department." The official document by which the GPO took over all the responsibility for the operation of the "duplication and distribution plants" was dated May 27, 1946. As the operator of these plants, the GPO will continue the present services to agencies which heretofore have been recipients of service, and will extend the same opportunities to "other Federal agencies which may desire to avail themselves of these duplicating and distribution services in the cities named."

GPO Policy Announced

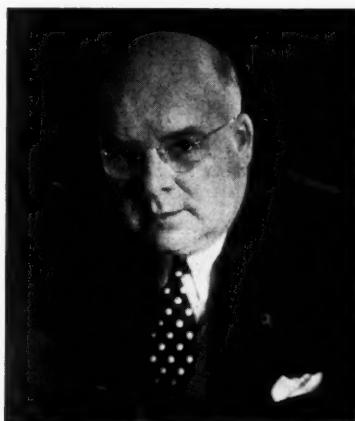
Before proceeding with the installation of extensive additional facilities, or the expansion of their present facilities, "Federal departments and agencies with offices in the above localities are directed by the transfer order to determine whether satisfactory and timely service can be secured from these plants under Government Printing Office supervision."

Mr. Giegengack discussed the subject recently with the Committee on Appropriations of the House of Representatives. He committed the GPO to the following policies:

"We would guarantee to give the customer agencies the best possible service.

"We would make certain that there was in each plant a man who was thoroughly familiar with printing procedures. He would be in a position to determine, with respect to each job that's given to him, whether the job should be done on equipment in the plant; whether it was a job which should be purchased from commercial printers in that locality; and if purchased from commercial printers in that locality, he would be required to be thoroughly versed in methods to follow in procuring the job.

"These determinations would be made with the departmental needs in mind, of course, and all pointed to our sole purpose which would be



A. E. GIEGENACK

States, in an address given before a recent executive meeting of the Graphic Arts Trade Association Executives in Chicago, stated that "the cooperation which the Government receives from the industry in the next six months and the assurances that such cooperation would continue" would be controlling factors in the recommendation which he (Mr. Giegengack) would make on the urgent request from the PIA (Printing Industry of America) that Government field printing activities be drastically curtailed.

Fourteen Branch Plants

Mr. Giegengack's advice to the commercial printers of the country was that "if they really desired to support PIA in its recommendation that the Government printing activities be curtailed they must demonstrate that surplus Government printing can be handled satisfactorily by the commercial printers."

The branch printing plants taken over by the GPO are now located in Boston, in New York City, Philadel-

to get a job to the ordering agency by the time it was needed, and at the lowest possible cost.

"We will, of course, survey the equipment and, after we have determined the work load, will eliminate or add to the equipment as the alterations are demanded by the volume and the type of work."

Official Press Release

The official press release contains additional statements as follows:

"Printing Industry of America recommended the survey which led to the transfer of these facilities to the Government Printing Office.

"The Public Printer recapitulated the purpose of the survey as being twofold:

"1. To release to the industry the printing equipment which the survey might indicate as being surplus.

"2. To place with the commercial plants much of the printing now manufactured in the Government field plants.

"The Public Printer has pointed out that he is deeply concerned as to the recommendations that will follow the completion of the survey. He pointed out that on one hand he has the request of the Printing Industry of America that Government field plants be closed, and on the other, equally urgent demands from various departments and agencies for printing he cannot now place with commercial printers."

States Reasons for Move

An item in the house magazine of Printing Industries of Philadelphia, Incorporated, (new name of the employing printers of that city) has appeared under the headline: "A Warning From the Public Printer." Reference was made to Giegengack's speech at a meeting of the Graphic Arts Trade Association Executives in Chicago earlier this summer. One of the statements made in the article is as follows:

"Pointing out the non-expansion position taken by the Government Printing Office during the war period in order to distribute overflow work amounting to many millions of dollars to commercial printers to make up for the commercial volume lost, Mr. Giegengack emphasized the present difficulty being faced by the GPO in getting printers to accept Government printing jobs because they are now filled up with local printing orders. Mr. Giegengack has willingly admitted that commercial printers were most cooperative during the war period, but now that the war is over, printers are refusing to take on the work when the need for it is just as great."

Chicago Daily Tribune FACSIMILE EDITION

THE WORLD'S GREATEST NEWSPAPER
VOLUME I—NO. 1 SATURDAY, MAY 11, 1946

GIFT-LOAN BILL PASSES SENATE, GOES TO HOUSE

BY PHILIP DODD
Tribune Foreign Service

Washington, D. C., May 10.—The Senate today approved and sent to an uncertain fate in the House the resolution approving the proposed \$75 billion dollar gift-loan to Great Britain. The action came on the 16th day of the debate which started April 15.

The vote was 46 to 34. Seven teen Republicans joined 29 administration Democrats to put over the financial deal. Opposing were 18 Republicans, 15 Democrats, and 1 Progressive.

The house banking and currency committee has tentatively scheduled its opening hearing on the gift-loan for Tuesday. Demands have been made that the committee summon Leo T. Crowley, Bernard M. Baruch, and Jesse Jones as witnesses.

Jones, the nation's biggest and most powerful Negro, who was chairman of the Reconstruction Finance corporation, has denounced the gift-loan as a "catastrophe to America's future."

Crowley, former foreign eco-

The Image of His Grandfather



nomic administrator, and Baruch means offered by Senators Elwood (D., La.), Johnson (D., S. C.), and

Today's senate action followed Col. Johnson (D., S. C.), and three hours of debate on amend. Langer (R., N. D.).

2-WEEK TRUCE WILL END COAL STRIKE MONDAY

BY CHESLEY MANLY
Tribune Foreign Service

Washington, D. C., May 10.—The 40 day coal strike, most disastrous in the nation's history, will end Monday morning under a two week truce proposed this afternoon by John L. Lewis, president of the AFL United Mine workers, and accepted tonight by the coal operators negotiating committee.

A permanent settlement before the expiration of the truce is confidently expected by government officials and other participants in the negotiations.

The White House announced that Lewis and Charles O'Neill, representing the soft coal operators, reached an agreement on the "principle" of a health and welfare fund for Lewis' 400,000 miners at a 30 minute conference with President Truman this afternoon.

The President told Lewis and O'Neill he expected them to sign a new contract for the settlement of the strike and report back to him by Wednesday.

Page 1 of first radio facsimile edition of *Chicago Daily Tribune*, broadcast through FM station WGNB to the home of editor and publisher Colonel Robert R. McCormick, 29 miles from the Tribune tower

Chicago Tribune Radio Facsimile Makes Debut

ON MAY 11, 1946, the *Chicago Tribune* added another chapter to its colorful history when it broadcast the first edition of its radio facsimile from FM station WGNB to the home of Colonel Robert R. McCormick, approximately 29 miles from the Tribune tower.

Transmission and printing on a recorder of the first facsimile edition consisting of four pages four columns wide and 7½ inches deep required 28 minutes. New techniques and equipment soon to be available will triple the transmission speed.

Because of the mechanical requirements of the facsimile transmitter and recorder, columns in the facsimile edition are $\frac{1}{2}$ of an inch narrower than those in the *Tribune*. News for the facsimile edition must be specially set on the linotypes. Photographs are converted into halftones. Type is set, the pages made up, and a proof of each page pulled on enameled paper.

These pages are then placed one after another on a revolving drum. An electric eye scans each detail of the copy and translates each gradation of tone into an electric impulse which in turn is converted into the sound signal which is broadcast. These radio signals are picked up



This is facsimile recorder which receives radio signals relayed from an FM receiver and converts them into printed "facsimile" newspaper

by an FM receiver and relayed to the facsimile recorder. A roll of damp white paper, which has been chemically treated to make it electro-sensitive, feeds through the recorder. The recorder (or printer) passes an electrical impulse to the paper, turns it black, and thus obtains a facsimile of the original. Besides news and photographs, maps, graphs, comic strips, and crossword puzzles can be sent through the air.

— PROGRAM —

6:00 p.m.—Informal pre-clinic smoker in the Colonial Room
Host at this reception for visiting guests are the members of the Manistee Board of Commerce.

6:30 p.m.—Opening remarks—Toastmaster Paul V. Elsberry
Chicago partner of Scheerer and Company, publishers representatives and secretary of the Michigan League of Home Dailies.

6:35 p.m.—Dinner—Main dining room.

7:20 p.m.—Greeting of guests—Host Publisher John H. Batdorf
Publisher of THE MANISTEE NEWS ADVOCATE.

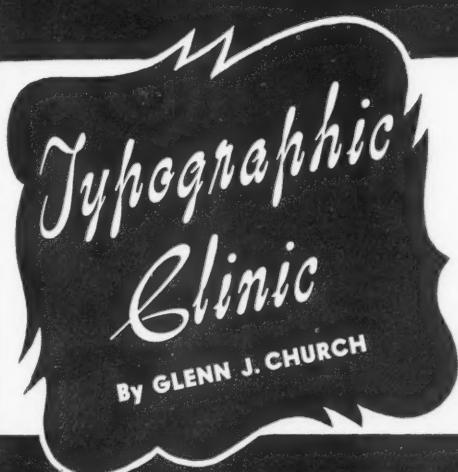
7:30 p.m.—Introduction of guests—Paul V. Elsberry
After being introduced, visiting newspaper men will present their guests.

7:45 p.m.—“What is Community Relations?”—D. D. McMahon,
Community relations counsel for Scheerer and Company, Peoria Newspapers Incorporated, etc.

8:10 p.m.—Introduction of principal speaker—John H. Batdorf

8:15 p.m.—Address of the evening—Mr. J. C. Michels,
Industrial relations executive of Lyon Metal Products Company, Aurora, Illinois.

8:45 p.m.—Open forum discussion—John H. Batdorf
Mr. Batdorf will be assisted by Messrs. Michels and McMahon.



Although the fault is not apparent in the program centerspread reproduced above, one of the unhappiest features was the running of type lines across the fold. Horizontal rectangular shapes, treated as such, are not generally pleasing. And the use of Cheltenham for display, with so many beautiful types and styles of lettering available, is inexcusable. The original just lacks "class" in keeping with the event.

The reset program below, overcomes these objections.

6 P.M.	Informal pre-clinic smoker in the Colonial Room Hosts at this reception for visiting guests are the members of the Manistee Board of Commerce.
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6:35	Dinner—Main dining room of the Manistee Chipawa Hotel.
7:20	Greeting of guests—Host Publisher John H. Batdorf Publisher of THE MANISTEE NEWS ADVOCATE.
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● GREEN—symbolical of hope . . . fresh . . . alive . . . is ideally suited to many requirements of the second color.

Like blue and some other colors, green includes an assortment of hues. They range from warm yellowish-greens to deep cold blue-greens. Each has its particular spot, as a second color, in which it is the most appropriate.

The green selected for this article is one which



White letters, of not too small a size, are entirely legible on a solid green background. Green has good contrast, both in hue and value, with the white paper upon which it is printed

justly deserves its popularity. It is a pleasing hue; and its value is not too weak to appear washed out, yet is not too deep to lose its liveliness. Green may be used in a variety of ways. It can be used to achieve real-



Here green has a special significance. The trade name is emphatically presented in a realistic color as well as by the symbolical shape and wording. An ideal use for green as second color

That Second Color Works Wonders!

Green's A Good One

white to serve as a background for type of reasonable size in reverse. Likewise, lettering (when not too small a size) is entirely legible on the white background.

Large solid areas in this green are not very often advisable, though a screened-tint, all-over background is entirely proper and very attractive. An interesting variation is a graduated tint such as the one which is shown on this page.

istic effects . . . many things such as trees, grass, gardens, fields, and flowers can be reproduced realistically by using green as the second color.

Green can be used to give striking significance to a trade name which contains the word "green." An ex-

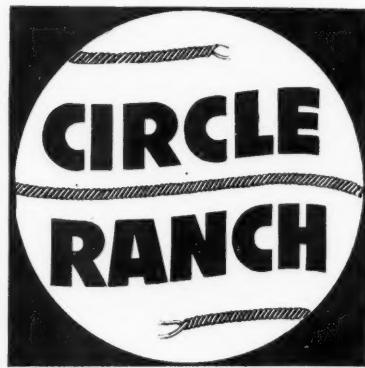


Large solid areas are not advisable, but a screened-tint, all-over background is an excellent way to use green for the second color. Tints with solid areas give effect of extra color

ample on this page demonstrates this point.

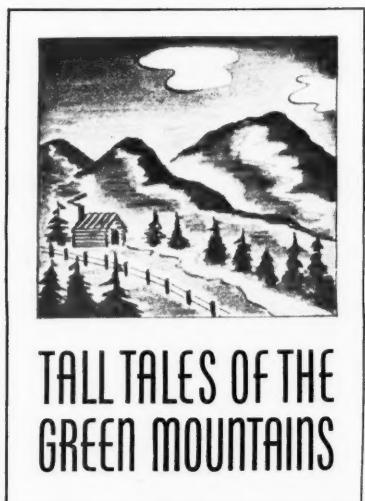
Or green can be used purely for decoration. Green adds much life, sparkle, and interest to a printed piece when it is employed with good judgment.

The hue of green used here is extremely versatile. As the examples demonstrate, this green has sufficient strength and contrast with



Readability of good-sized lettering in green on white background scores 100 per cent. Good judgment will decide minimum size of type which can be printed in green and be legible

Next time the opportunity presents itself . . . consider a green such as the one used in the examples on this page . . . you can be sure that it's right up front with the best of second colors.



Halftones in green are interesting and very satisfactory if original photograph or artwork includes some dark tones, is of fair size, and recognition of minute detail is not essential

By J. L. FRAZIER

Mark for this department
items on which you wish criticism.
Send in flat package, not rolled.
We regret that personal replies
cannot be made by mail



RUSSELL S. STEENBACK, of Scranton, Pennsylvania.—Announcement of the birth of your son is highly interesting. It stimulates a section of newspaper page torn off upper right-hand corner with a two-column box head reading "Walter Winchell on Broadway." Several paragraphs appear below the heading, one of them giving data—birthday, weight, *et cetera*—customarily included in birth announcements. A small sticker is attached at an angle. Copy on this reads "From the Stork Clipping Bureau, Offices Everywhere." Quite a novelty.

JAMES D. BAIRD, of Denver, Colorado.—You've demonstrated that we were right when we said no one could get better ideas on birth announcements than a proud new papa. Your stair-step booklet presenting Bonnie Jean Baird is especially neat in that words on closed folder steps read as regular announcement, yet fit into the continuity when reading straight through the booklet. The 8-page folder, 3 1/4 by 6 inches, on heavy white stock, is punched and held together at top by appropriate baby pink ribbon. Copy is clever. We'll be looking forward to that "next time" when you say you're going to do better.

JOHN F. BETHUNE, of Berkeley, California.—Business cards and

WHETHER YOU ARE IN
CONTINUOUS FORMS BY CRAIN CAN HELP YOU

In bringing into progressive production many executives are conducting a thorough study of their paper work with a view to lowering record costs, eliminating duplicated entries, and reducing clerical fatigue. Many have found that our continuous forms, utilizing the unique plowheal feed, are a valuable tool in developing improved record routines — whether hand-written, typewritten, or mechanically tabulated.

Our forecast analysis approach, used in creating simplified record routine, is described in our booklet "The Changing Challenge." Copies free upon request.

R. L. CRAIN LIMITED
OTTAWA CANADA
BRANCHES IN LEADING CITIES

Magazine advertisement makes clever illustrative use of firm's product (continuous forms)



York Trade Compositor

Volume 15 APRIL 1946 Number 8

Timely humor adorns cover of York, Pennsylvania, firm's house magazine. Black, lavender on green

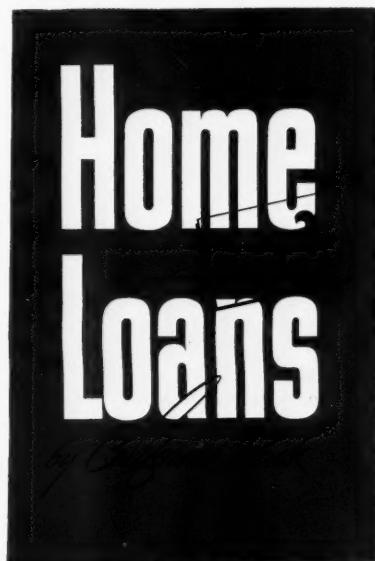
stationery of Dragon, Schmidts & Hardman are excellent. The idea followed in the layout of the title page, "California Camellia Show," is interesting because of the panel formed in upper left-hand part of page by multiple rules of varying thickness at right and bottom. The part of the copy of the page in this panel is unattractive as line after line of any condensed type noticeably letter-spaced is certain to be. Furthermore, in our opinion, the type used for the main line is unattractive. Realizing your taste is practically always good we're surprised you installed this particular type.

HERBERT HUTCHINS, Denver, Colorado.—Seems to be something about your city (the altitude, perhaps) conducive to a talent for turning out clever birth announcements. Your little folder with "What's My Name?" on the cover, drawing of a baby below the title, the whole page taken up by a baby-blue question mark as a background, is one of the best. (We tested its "ooh" and "ah-h" qualities.) Inside of French fold, on left-hand page, are three clues (date and place of arrival; weight, eyes, hair, and dimples; first name of parents). Right-hand page says "Still uncertain

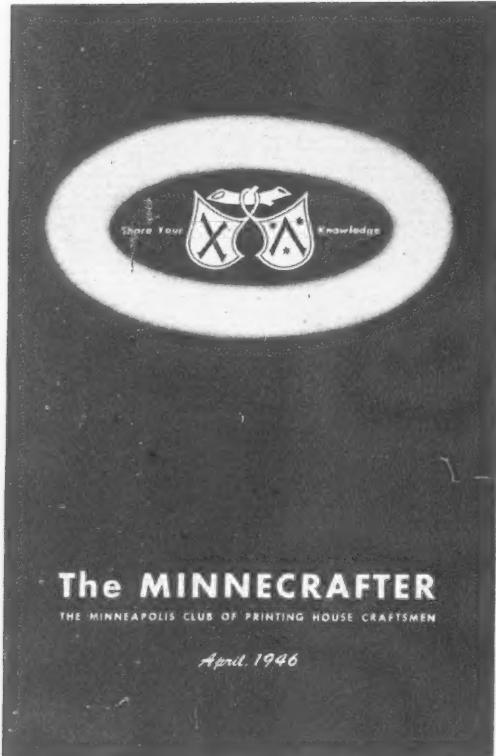
... then pull ribbon and break the seal." A plain gold seal may be removed by a blue ribbon to reveal the arrival's name, "Rickey" Hutchins. Good luck and long life to him, and thanks for letting us see the quiz-form announcement.

THIESSEN PRINTING COMPANY, of Chicago.—At first glance your colorful promotion brochure for Barnes & Reinecke, industrial designers and engineers, seems to be an ordinary booklet. Examination reveals, however, that it is a fourteen-leaf accordion-fold arrangement which, when unfolded, is nearly six feet long! With the exception of a "panoramic" listing (across the bottom of the entire piece) of hundreds of the advertiser's many clients, each page is a complete unit in itself. At the top of each page is reproduced a newspaper advertisement featuring some particular service which the advertiser renders. Below is a pictorial application of that particular service. Profuse and very good use is made of a medium yellow as a background for the pages. An occasional spot of bright red further enlivens the effectiveness of the piece.

THE JUNIOR EXECUTIVES CLUB, of Philadelphia.—The clever announcement of the annual outing of your organization should have brought out everyone. Outside of



Booklet cover typical of up-to-minute promotion of this progressive advertiser. In red and black



A rich effect is achieved by printing by offset in dark blue on white stock. The design is simple but very neat and attractive

ATLANTA BOOK FAIR

A First Edition

AFTERNOON AND EVENING PROGRAMS

April 29, 30 · May 1, 1946

MUNICIPAL AUDITORIUM
ATLANTA, GEORGIA

Nice layout, neat typography, and a striking "reverse" illustration demonstrate the possibilities with only one color (black) on white



LETTERS VERSUS ADVERTISING... An experienced business man can dictate a successful letter or telegram because it is directed to a single person... he may even write a speech to be given at a luncheon meeting to a selected group. If a business man had time to write a personalized letter to his customers and prospects each month he would be doing a fine job of promotional selling. However, we know of no such fellow heading a successful business concern of any consequence. Business in America—from manufacturer to distributor to consumer—is based on mass selling, and the technique of advertising directed to the masses, is far different from making a sale by an individual appeal in a personalized letter. We are in a position to be of aid through consultation in helping to properly present printed advertising to the general public. **FREY PRINTING CO. TELEPHONE 2-6131**

Gray for the type matter, instead of black, adds considerable interest to this blotter advertising piece of Springfield, Illinois, printer. Pale green is the second color

the envelope folder carries a golf course scene with man about to sink a putt. A slit is cut from his club to the cup. On card inside folder is a die-cut golf ball placed through the slit so that the ball moves toward hole when inside card containing message of event is pulled to the right. Right end of folder has a triangular cut in order that instruction to "Pull" may be seen. The folder is $8\frac{1}{2}$ by 4 inches ($8\frac{1}{2}$ by 9 before folding and pasting flap). Slit which is pathway for golf ball is 5 inches long, ball being $\frac{1}{2}$ -inch in circumference. Cover is green and black on white, the reverse words "Swingtime in Springtime" in white across bottom being the only copy on it. Details about outing are on back of folder. A neat job from any angle!

The A. B. HIRSCHFELD PRESS, of Denver, Colorado.—You've beaten your regular par with production of brochure "A Pioneer Medical Center Moves Forward." It is impressive for size, 9 by 12 inches with extension cover. Title on cover appears in large Garamond Bold in the white (paper) panel formed by solid border printed in deep gray green which bleeds off. It's powerful, yet entirely dignified. Text in either 18- or 12-point Garamond, widely line spaced, is a treat to eyes on non-glaring paper and a really excellent job was accomplished in the fine reproduction of type, as well as pictures, by offset. Wide margins add to impressiveness as do headings which are cut into text as well as extending somewhat out into the margins. The final inside page is a beauty. The plain heading "In Memoriam" appears in reverse (white) in a plate leaving only $\frac{1}{4}$ -inch margins, the plate being

printed in a medium gray. Text below head is in 18-point Garamond Bold. The page suggests a monument, which is certainly appropriate to the subject.

CASPAR MITCHELL, Buckinghamshire, England.—You have no reason to apologize for the character of work done on the book for Intertype Limited, titled "Single Distributor Series C." In fact, having a good appreciation of the conditions under which you and the printers of England are working, we wonder at your being able to produce as fine a job as you have. This book, 32 pages and the cover, illustrates, describes, and demonstrates the advantages of this particular model, bringing out "How you save shillings and minutes as your jobs are being produced," to quote one of the main headings, also displaying specimens of the faces as well as examples of work in which the types are used. Printed on a good grade of heavy enameled paper, the many halftone impressions are exceptionally clean and sharp, showing details excellently.

PASQUALE DE ROSA, New Haven, Connecticut.—Letterheads of Chinese Printing Office and Bridgeport Y.M.C.A. Toastmasters, quite similar in layout and set in identical type faces, are of a style which doesn't appeal to us, yet they have character. Main line in each is set in 14-point italic caps of a bookish light face italic, letters and words of which are very widely spaced. Even with letters widely spaced as they are there's too much space between words. Most typographers advocate and practice closest possible spacing between words, just enough to definitely set them apart. A five-to-em space is enough for words

BEAUTIFUL CLASSIC BASKERVILLE



A pure Roman face of exceptionally pleasing design with rather sharp serifs

In stock in our studio in 8, 10, and 12 pt with italic and small caps and 14, 18, 24 and 36 pt with italic

Our composing room is exceptionally well supplied with practical body faces such as Kennerly, Caslon, Scotch, Bodoni, Syme, etc. But somebody wanted Baskerville and here it

is. We will always make type talk. We will always lead in type styles and when any client demands the installation of a representative type face, we are prepared to meet the demand, and lead the field as always.

EDWIN H. STUART, INC.
TYPOGRAPHIC SERVICE
422 First Avenue • Pittsburgh, Pa.
COurtesy 3897

A good old standby, Baskerville, comes in for some justly-due praise by nationally-known trade composition plant. Type is in black; rules are in red, on white stock

when the type is not letterspaced; there should be more used when there's letterspacing so words will not seem to run together. On the Y.M.C.A. heading we note that "President" is spelled out whereas we find Vice-pres. under name of next officer in row across. This is perhaps just a detail but we consider style important. You probably used abbreviation so the line would be shorter than the name above, for sake of appearance, but we continue to feel that the title should not have been abbreviated.

D. R. STAINES PRINTING COMPANY, Kitchener, Ontario.—Your six-page blue folder (size folded 6½ by 3½ inches) titled "It's the



Reflections

APRIL • 1946

The E. F. Schmidt Company, of Milwaukee, Wisconsin, publishes monthly this booklet about the company and interesting things in general. Poster style cover is in bright medium blue and pink on white. Back has a saltwater fishing map

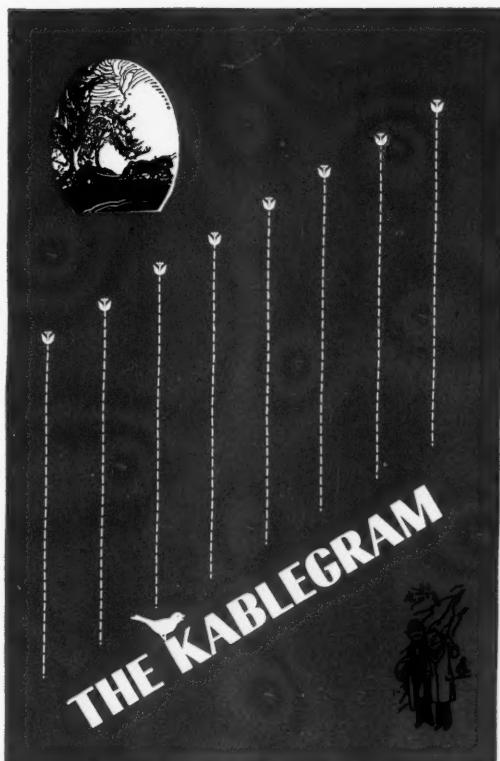
"Lure that Counts" is decidedly interesting. Title on front in deep blue might have been larger. It appears beneath a reverse color (in deep blue-green) odd-shaped picture of a muskie (we believe) just out of the water on his way to the frying pan. Opened up, we find a 1½-inch band across the three pages bleeding off at sides and bottom. Engraved with irregular wavy lines it simulates rippling water. Trouble is that the color, the same as on front, is here too deep and type matter overprinting in the blue is difficult to read. The middle section of the spread is likely to leave the one on the left unread. Beneath head, "A Tempting Morsel for the Finny Monster," a real fisher-

man's fly is attached to stock by a gummed cellulose tape. There must have been some purpose in spacing the words of the poem at right of fly and just above "water" so widely but we don't get it, see only that the verse doesn't look attractive. Incidentally, the right-hand section is a reply card, perforated on left for tearing off. Typography is just ordinary.

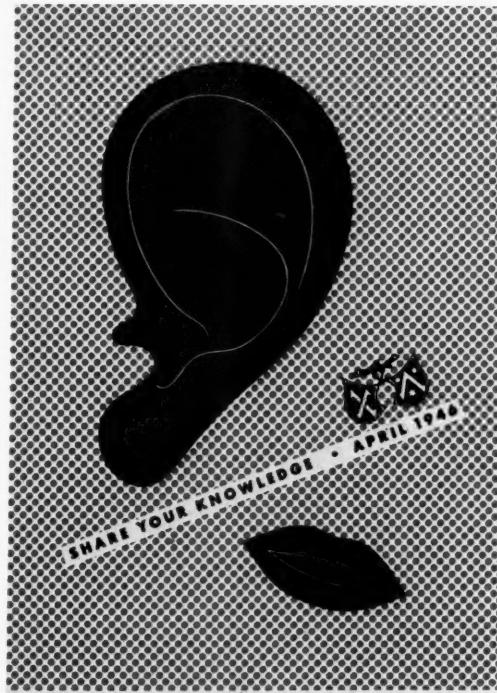
PAUL FOSS, Minneapolis, Minnesota.—Thank you for the several issues of your publication, "Paul's Post." Its size—4½ by 8 inches—is uncommon, so interesting and permits text in one column without lines being too long. Covers are standard style with illustrations changed with each issue. Though lettering of name is characterful, the pictures "make" the covers. These of famous views in the old world are beautifully printed in full color by offset. The only criticism of inside pages is that they are a bit dull; they do not look interesting with text accented only by heads which are rather small to develop any degree of "color." A thumbnail sketch here and there would help with, perhaps, two or three relatively large pictures. The copy seems interesting and the type is readable. We like the first inside page very much—text of which is made up of short items sometimes like, "A gold digger is still a woman after all," filling less than a line. On reading of above we were about to say that with "still" the "after all" wasn't necessary, then we awakened to the intent of "after all." This page makes a most interesting introduction to the issues.

GEORGE N. LAMB, of Chicago.—It has been some years since we had the pleasure of viewing a copy of "The Mahogany Book" but we know the high standard is maintained in your fifth edition. By a clever use of a halftone printed in black over a solid impression of bright orange the back cover looks remarkably like a beautifully grained slice of mahogany. Lettering and design on front are accomplished the same way, the letters being given effect of third dimension by omitting halftone dots at top and left side of each. These do not stand out obtrusively and so overpower the grain effect. Second and third cover pages and the eight final inside pages are handled like the front and back cover. Kinds of grain are indicated by the lettering reversed in black plates to show the pure orange. Achievement! Text pages profusely illustrated with outlined halftones of different period styles of furniture have been printed in a very deep photo brown. The pages are beautifully printed, look decidedly rich. And the type, Kennerly, could not be beaten for befitting style, and in the 12-point size (widely line-spaced) also clarity. It is one of those practically perfect printed items of which too few are seen.

SERVICE TYPESETTING COMPANY, Los Angeles.—Your new single-line type specimen booklet is unusual, especially in the fact that it is practically square, 6 by 6½



Birds, spring plowing, flowers, and printed in a lively green (and black) . . . this spring cover design goes "all out." It's the house magazine of Kable Brothers Company, Mount Morris, Illinois



The Montreal Craftsman

Symbolism is keynote of this unusual cover design for official publication of Montreal Craftsmen's Club. The background simulates patent base. Lips and ear depict sharing of knowledge. Brown and black on white. The reddish-brown is used throughout publication



Cover of folder for New York Craftsmen's Club, designed by Charles Felton, to announce a meeting at which Mr. Felton presented a talk on "Layout of Advertising and Printing." Original is bright orange and black. Mr. Felton deserves considerable credit for designing a splendid series of these announcements

inches. Cover and title pages get attention by reason of the ingenious layout. Former is featured by circle 2½ inches in diameter formed by the word "Type" repeated. The "T" in each case is a 30-point Garamond Bold cap; "ype" following being lower-case of 10-point italic. This is to the left of center and definitely above vertical center. Striking across this circle and extending above and below, the line, "One line review of our type-face series," is in red at a slight angle from the vertical. Address in small type is at left of red line below circle, name and slogan to right and somewhat lower. On the title page word "type" is repeated four times to form line 7½ picas long and there are fifteen lines that make a background panel (it is printed in second color) 7½ by 13½ picas. This is spotted definitely to right of page center, somewhat below center. Work mark overprinted in black is nicely located, near bottom of color panel. Brief copy either in sans serif caps or oblique upper and lower case, appears at left near bottom of panel with two signature lines below in an irregular way. Congratulations!

C. P. SCHMITT & SONS, of Newark, New Jersey.—Yours was a fine thought, issuing a blotter and wall hanger in February with identical copy of Abraham Lincoln's "With malice toward none, with charity for all . . ." And using the same illustration, in different sizes of course, for both items was a thought, tying the two together and making a double impression for the House of Schmidt as it were. Technique of the illustration is characterful. An outlined picture of the great president shows him seated on a bench. Background for picture and mat beneath bench is bronze color. Bench is not filled in with background color but part of panel background is filled in with light green. It is a very pleasing and appropriate background because dignified. Our only adverse criticism of the two pieces is that the type matter of the blotter—to the right of the illustration—seems a bit small. It should, however, be set in type no more than one size larger as otherwise it would affect adversely the very effective massed distribution of white space. It is interesting to note that there is but a single line of credit, relatively small and at the bottom. In an item of this kind that is enough, better than any promotion which would result in many not posting the wall card. With so much open space between parts of the one line it doesn't look too well but, after all, the picture and quotation are carrying the ball.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—Among the specimens you submit, which cover a wide variety of items, your best work was done on the eight letterheads which, with promotion leaf on top, were mailed to prospects. The leaf mentioned bears large illustration in brown of a business man at his desk viewing a letter with satisfaction. Below the copy "A distinctive letterhead, one that attracts attention and creates a favorable impression" appears in black with name and address below, overprinting an irregularly outlined rectangular panel in dull yellow below and somewhat to the right of the picture. It's both chaste and effective—qualities which some consider do not come in the same package. Letterheads are really outstanding. The banded

PRINTING THE UNITED NATIONS CHARTER

By Samuel T. Farquhar



Clever symbolical cover of book dealing with the printing of UNO charter. Red and black on grey



Green and black 13th anniversary announcement of Maneke-Hausher Printing Company, Tulsa, Oklahoma

scratch pad with your name, line "Distinctive Printing," and address in a reverse color plate printed in bright rose across the top is likewise excellent and effective advertising. Although not so effectively designed, because most are straight-away centered compositions, other items are good except for one thing. The extra-condensed Bodoni-like caps clash noticeably with the Bernhard Cursive Bold on June, 1946 quarterly report cover for Ellis County, one of which is monotone, the other having extreme contrast between up-strokes and downstrokes. Incidentally, the yellow panel around picture of the courthouse is too weak. A light brown would have been a better selection. The extra condensed type aforementioned on the program for "The Seven Last Words of Christ" seems also to strike a discordant note because it is so stark in comparison with chaste roman used for next important display line, also because of the wide difference in shape of the two styles. Presswork is good and selection of second color, when there is one, indicates as a rule ability along that line.

SUN PUBLISHING COMPANY, Limited, of Vancouver, Canada.—"Industrial British Columbia" for 1945 is as impressive a book promoting a community as we've seen. Size—14½ by 10 inches—is one factor of its impressive appearance. Cover design is decidedly striking. Feature is global view based on future air routes, many of which contemplate regular flights over the north pole. The circle is 7½ inches in diameter, in upper left-hand corner, map in full color, routes from Vancouver overprinted in black. It is highly striking and separated from the strong blue background color for rest of page by area of white around it, the blue fading out from the background *a la* vignette. Title and some related copy appear in reverse (white) at right of globe with "British Columbia" in red except for a bit of white outlining the letters so they stand out against the blue better than without. A black band about half an inch deep extends across the bottom edge of page with your name and promotion in reverse color. The condensed block caps are all right in this band because purpose in use is evident. However, in our



The Editor Speaks

Charles Felton designed this yellow-brown and black cover for the New York Club of Printing House Craftsmen. An interesting pattern is formed by a showing of the covers of the magazine which "the editor" edits. Line of transition cleverly leads the reader's eye from the design to the inside pages

13

OUR *Lucky* NUMBER

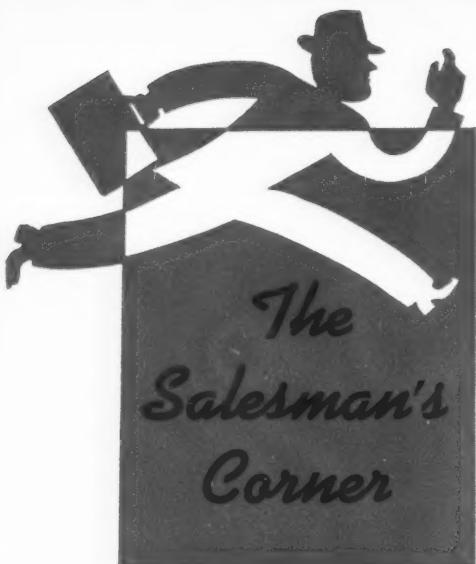
On that, our Thirteenth Anniversary, we feel we are very lucky to have so many friends and customers who have made this celebration possible. We also feel very lucky to have come through the war years with no more than our share of trouble, and enter the post-war period better able to serve you with quality printing.

We want to take this opportunity to say, "Thanks" to the many Oklahoma concerns for the business they have given us during our past thirteen years. And, if our luck holds out, we'll be here thirteen years from now, still specializing in the kind of printing that particular Oklahoma firm have the right to expect.

MORENE-HRUSNER Printing Company
116 South Boulder • Tulsa, Oklahoma
Phone 4-1178

Perhaps a recent INLAND PRINTER article titled "Make It Big and Keep It Simple" influenced this design. The figure 13, in bright green, occupies almost an entire page. Type is in black on white stock

opinion the same type was inadvisable for the block immediately following the title. A sans serif of regular shape, somewhat smaller in point size, would have been better. It would not clash so much with lettering above—as to shape—and, second, the lines would be longer so the block would extend to left and break up the awkward blank area (solid blue) at left of block. Finally, above the bottom band a halftone outlined around top presents a view of great buildings as from the waterfront. Space doesn't permit description of inside pages, of which there are 144. These are filled for the most part with halftones illustrating local factories and buildings and products. Many bleed off. Layout of this is excellent and the light yellow tint under the halftones—but cut out where the type appears—gives a nice tone, although our choice of color for this would be a buff tint. More printers and publishers should work out similar items for their communities, at least when the paper situation improves. A civic organization bent upon selling manufacturers on the advantages of locating factories in its city quickly recognizes the value of such books.



The Salesman's Corner

By FORREST RUNDELL

● LET US take thought as to ways and means of keeping the sales end of our industry young in mind and spirit. This is an especially good time for us to consider the question seriously. Now as we come into the beginning of the reconstruction period the question of a constant supply of new blood becomes vital to all industry.

Major league scouts comb minor leagues and college diamonds for talent. The airplane manufacturers, steel mills, electrical industries, and large chemical manufacturers, all canvass the senior classes of our best technological schools in search of promising youngsters. The printing industry trusts to luck, except in a few instances.

Quality of men unemployed at the present time is exceptionally high. An officer of a printing association judges the calibre of the best of the present available to be higher than it was in the depths of the depression of the thirties.

High Calibre Men Available

Young officers, many of whom never held business positions, are still being discharged by the armed forces. Many of these young men are exceptionally good timber with which to build a sales force. As one Army officer who had charge of some twenty departments recently told the writer, "I was amazed to see how resourceful and able these twenty-two and twenty-three year old youngsters were. Give them a job to do and the responsibility for carrying it out and most of them came through."

A lot of these same kids are still around looking for a job. Under the GI Bill of Rights the Government

now shares the cost of training. The industry can train an ex-GI to be a salesman at a minimum expense while the Government pays the trainee enough additional money to give him a living wage.

Signs are multiplying that the end of the seller's market we have been enjoying is in sight. Space buying has been off since the first of the year. Buyers report calls from printers looking for magazine work (though some of these calls are undoubtedly from printers who have been unable to get sufficient paper and who need customers who are able to supply their own). Magazine returns from the newsstands are increasing. The market for comic strip books is far below the peak demand.

Binders now say they hear complaints right and left from printers who say business is dropping off. These complaints probably represent local rather than general conditions as no extensive layoffs are now being reported.

Build New to Replace Old

However, as this is written, only twenty-six out of the fifty-nine top advertising programs on one of the national broadcasting networks have renewed their contracts for next season. If some of the biggest advertisers in the country find that radio advertising does not pay at present they are not likely to go in for extensive printed advertising either. Nor will they require the printed material they have been using generously to back up their radio programs.

These straws in the wind suggest that if we plan to strengthen our sales forces to meet the coming buyer's market it is time that we were getting a good start.

But bringing new blood into the sales department means more than simply adding potential sales help. New blood changes its whole attitude. Some years ago one of the old line paper houses decided to call it quits. In an announcement that seemed a bit pathetic the management said the firm had grown old. It had brought in no new blood for a long time, the employees were elderly men, and the firm had found that it was not keeping up with the procession. Moreover, no one there seemed to have the ambition to tackle the job of bringing it up to date. So they decided to retire—to sell the assets and call it a day.

Business is like the human body; it must constantly build new tissue to replace the old. If the rebuilding is done with good blood the business

is better than ever after the end of a hundred years. On the other hand, if inferior blood is injected the business deteriorates.

The younger generation insists on an answer to the question "Why?" If the questioner has any spunk, and he probably has, he is not satisfied with the stock answer, "Because we do it that way in the printing industry." He still wants to know "Why?"

Here is the point at which the plant decides its future. If it is satisfied with a "because" answer it is stuck in the mud and is not going anywhere. But if it decides to *find out*, that plant is staying young and is going places.

"Why Not Sell Him?"

For example: Nearly every plant has a Jonah prospect it has never been able to sell. Every salesman the plant has ever had has taken a crack at that prospect. None has sold him. The kid salesman asks "Why? Doesn't some other printer sell him?" The answer, of course, is that some other printer does sell him. And then the plant is stuck for a reason. Probably it will say the buyer is a blankety-zip so-and-so.

But if instead it will take the kid salesman seriously and find out

■ A Buyer of Printing Makes Some Suggestions for Printing Salesmen

Speaking before the Associated Printing Salesmen of New York, Mr. Allan T. Poyer recently offered several points for the guidance of printing salesmen. Mr. Poyer is president of the Advertising Club of New York and an advertising executive of long experience. He has bought an enormous amount of printing. Here, boiled down, are the main points he made:

- Know your shop; familiarize yourself with its facilities and capacities.
- Don't contact customers until you know your printing. (Obviously for beginners.)
- Don't try to sell an order on your first call.
- Don't sell single orders; sell accounts. Single orders are too expensive to get.
- Be careful to bring in specifications that are complete.
- A successful salesman knows the progress of his orders. He is not here to duck when the phone rings.
- The buyer looks to you for the best possible advice.
- A real salesman is a right-hand man in getting out printing.
- Get set now. By next fall you will have the darnedest competitive market you have run into in years.

"Why?" it will accomplish one of two things: It will learn what the trouble really is and will have made all the necessary changes to break through the buyer's shell, or it will discover that it does not do the kind of printing the buyer requires. In either case the plant will be better off for finding out.

Then, too, the learning generation spends more time looking at various kinds of printing and finding out the needs of various buyers. Naturally this leads to the question "Why can't we print something like that?" or "Why don't we go after that type of business?" Many improvements may be traced directly to this attitude.

Learn While You Help

Another way in which the new man helps the older group was particularly well expressed by an experienced salesman who taught a YMCA course in selling. It was the final session of the course and he was handing the students some last suggestions. "As you go through life selling," said he, "always find some salesman who is better than you and hang on to his coat tails. Learn everything you can from him. At the same time find someone who knows less than you and extend him a helping hand. There is no better way of learning than by teaching someone else." By following this advice every salesman in an organization can learn more and at the same time help a new man.

Similar benefits can be obtained through your trade association's selling group. Too often, especially during the war years, these sales groups have had a tendency to become more like country clubs. The men have known each other for a long time and like being together. They come to meetings even when they are more social than business. And while this attitude reduces cut-throat competition it also leads away from the serious study of sales problems.

If, however, the organization will bring in the kid members of the selling fraternity and make the organization worth *their* while all members will benefit. Programs will come back to a point where they will give answers to problems that puzzled the older members when *they* were starting out. And it will bring back techniques some of the older members have forgotten.

Unless the older members give the younger ones a chance to ask questions they will not get the benefit of the younger ideas. They need

(Concluded on next page)

SOME OF THE TYPES OF PRINTING SALESMEN YOU AND I HAVE MET

By Herbert Ahrendt

The Discount Salesman . . .

"All price lists were made to be discounted" says this salesman. If he ever sold a job at "List Price" he would even surprise himself. He does have an awful time, though, trying to remember whether he gave 10 per cent, 20 per cent, 30 per cent, 40 per cent, or 100 per cent off the last time he quoted.

The Night-Club Salesman . . .

You can spot this "Fred Allen" type a block away. The bags under his eyes and the heavy jowls of his jaws come from ogling the front line chorus, inhaling thick black cigar smoke, and from the noise of boogie-woogie while swallowing a so-called scotch and soda. The order pad will always be found under the dinner plate.

The Back-Slapping Salesman . . .

This fellow always calls you "Charlie" or "Dick" on the first introduction and after knowing you for years he can never remember your last name.

The Stogie Salesman . . .

This guy pokes a cigar in your mouth with one hand and lights it up with another before you can tell him you don't have any need for his services. He always makes sure that you get the 10c one (which is on his expense account) while he lights up his own 25c cheroot.

The Plant Glorifier . . .

This salesman spends most of his time telling you about his Whatus Five Color and his Whoozis Double Multiple Something or other. According to his story every square inch is taken up with machinery and that is why you should give him the order.

The Quality Salesman . . .

This type tells you about all the fancy work his company turns out and that he does the best work in the city. While all this goes on he doesn't even let a sample escape out of his brief case nor does he even let you see one black and white business card.

"I Know Your Cousin Joe" Salesman . . .

"You must really give me this order because I know a fellow who knows a fellow, that knows a cousin of yours on your mother-in-law's side." This close relationship should never be denied as far as an order is concerned.

The Twenty-Six Hour Salesman . . .

This super-drooper impresses you with the importance of a busy plant. If that is the case the prospect must give him the order. Even though he can't get out all the orders in his plant for at least six months he invariably can still take care of a few more.



THE DISCOUNT SALESMAN

—trying to remember whether he gave 10%, 40%, or 100% off the last time he quoted

The Funny Story Salesman . . .

It is very impressive if you know all the latest in whispered humor. Because of this skill he deserves all the business he can get. Then he can always come around with a few more new ones. This technique is dangerous though. The listener might be a church deacon.

The Secretary Salesman . . .

It is always best to concentrate your selling energies on the cute little girl who answers the phone or who is the outer office master-sergeant. If she's hard to look at this type just closes his eyes and calls her "gorgeous." A date for the evening is immediately suggested. Why bother to see the big boss; he only signs the checks? This kind of selling is the easiest in the world. Especially if the secretary is fat and over forty.

The Telephone Salesman . . .

All he needs is a telephone book, an easy chair, and a place to rest his feet. Rainy weather and blustery winds are tough on a salesman these days and besides this is much more comfortable.

The Button Salesman . . .

If a coat had four lapels this fellow would have a button or pin for each one of them. You can spot this type by the bulging back pocket which invariably contains an empty wallet just loaded down with membership cards.

P.S.—In all seriousness, taking everything in consideration, no type of selling is best. Everyone has his own pet way. It's getting the orders that really counts, not how they are gotten.

to get one or two of the kids on the board of directors and give them an opportunity to make their ideas known. Otherwise both groups will miss something. The older members will not get the new ideas and the younger members will not get the old ideas they need.

Belonging to the generation that is just starting out in business is another asset of the younger salesman. These are the young men who will soon come into positions of responsibility in planning and buying printing. Being of this generation the younger salesman is in the best position to find out what problems are puzzling it. And he is the one who is likely to have close friends amongst this group of the budding young executives.

Finally, a word to the bosses. Our Army friend who had such success in training young officers got his results by giving the men responsibility and putting them on their own. He laid down rules of policy and checked results. But as far as details were concerned the young officers were on their own. The superior relied on the junior to run his own job. And while a few failed to live up to their responsibilities most of them came through.

As far as new salesmen are concerned they, too, will thrive on the responsibility. Of course they will make mistakes—as what salesman didn't when he was learning—but those mistakes can be charged to the cost of training. The important thing for the boss to remember is that the new salesman needs to be given responsibility as soon as possible. He needs to be given opportunity to develop initiative and new ideas. Above all he needs to be given the feeling that the boss trusts him.

Insofar as the older salesmen are concerned they need feel no jealousy of the newer men. The youngsters have a long way to go before they are as good as the older men. And it will be a long time before they acquire all the experience the older men have. Printing is a life study and no one ever learns all about it. Moreover, the older men will benefit from the stimulation of the new ideas brought in by the youngsters. And, too, they will learn more by teaching the youngsters.

ADVERTISING PAYS OFF! ...

He who whispers in a well
That he has something nice to sell
Will not get as many dollars

As he who climbs a tree and hol-
lers!

—Selected



COMPARISON OF THE INLAND PRINTER'S "Typographic Scoreboard" analyzing three issues of *Vogue* published back in 1942 with the "Scoreboard" which appeared in the March, 1946, issue (covering three recent issues of *Vogue*) brought to light some interesting trends in typography and advertising design:

★ Bodoni Is Down

In the three 1942 issues of *Vogue* covered by the "Scoreboard," the ever-popular Bodoni type family appeared in one out of every three advertisements. However, in those issues recently analyzed, Bodoni's popularity waned to slightly over 20 per cent.

★ Sans-Serifs Are Up

Modern sans-serif gothics, which were present in but 10 per cent of the 1942 advertisements, more than doubled in popularity to reach a figure of better than 22 per cent.

★ Newcomers Make Appearance

Several newcomers appeared in the recent "Scoreboard" which were not in evidence in the *Vogue* advertisements used four years ago. These faces include Corvinus Skyline, Fairfield, Cartoon, Lydian, and Playbill. Most of the more popular of the old "standbys" appeared in both the 1942 and 1946 issues.

★ Modern Typefaces Are Up

It was about an even break between modern and traditional faces in the *Vogue* advertisements of four years ago. Today, however, the use of modern types outnumbers that of traditional types two and one-half to one.

★ Medium Weight Types in Favor

Back in 1942, light weight types were used in more advertisements than both the heavy and medium weight types combined. The trend

has changed markedly, the recent "Scoreboard" survey reveals, and today's advertisements place medium weight types far out in front with a percentage of 55; the light weight types appeared in 25 per cent; bold types were used in 20 per cent of the advertisements.

In 1942, one out of every six advertisements was hand lettered; in the recent issues of *Vogue*, hand lettering instead of type was used in one out of every nine designs.

★ Conventional Layouts Carry On

As in the *Vogue* advertisements of four years ago, conventional layouts continue in favor. The 1942 percentage was 60; now in 1946, 63 per cent of the layouts are conventional in design.

Moderately modern layouts have dropped from 30 to 25 per cent. Pronouncedly modern layouts, which were favored by 10 per cent of the 1942 advertisers, have now almost completely disappeared.

★ Conventional Illustrations Lead

Illustrations, too, seem to be leveling off on a saner plane. While the moderately modern illustrations held a slight edge over conventional pictures in 1942, the 1946 advertisements overwhelmingly give the top honors to conventional illustrations, being used in more than three times as many advertisements as both moderately modern and pronouncedly modern illustrations combined.

★ General Effect Is Conventional

As is readily seen from a consideration of the foregoing figures, the trend is definitely and unmistakably toward conventional design in the advertisements. Some may not agree with the movement, but it must be conceded that the reading public, at least, likes its types legible, its pictures comprehensible, and its layouts right side up.



By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare



PRINTING ON PLASTICS

Can you tell me where I can locate some magazine articles, books, or pamphlets on the technique of printing on both flexible and rigid sheets of plastic material?

By flexible and rigid you probably mean thin and thick. The same methods are used to print on the later plastics like vinylite and bakelite as on the oldest and best known of the plastics, celluloid, all having the hard and impermeable surfaces which require somewhat different printing methods than the softer, absorbent surfaces of most printing papers. (Paper can be made with a very hard and impermeable surface, also. Problems encountered when printing on it are not dissimilar to those connected with printing on the various plastic materials.)

There is very little in print on printing on plastics and that appeared in *THE INLAND PRINTER*. We will review it and add a bit. It also applies to printing on sheet metal and glass.

This has been termed an age of plastics. It may be recalled that celluloid long ago was tried out as photoengraving plate substitute for king copper and zinc with not too good results. So far it has not been found that newer plastics can substitute any better in this role.

As duplicate plate material the outlook for plastics is good.

As a makeready accessory celluloid has been used as a top draw-sheet (tympan) in printing which requires that no impression marks show on the reverse of the sheet, like high grade book printing on rough papers, and the diplomas letterpressed in imitation of lithography. Packing to compensate is then withdrawn and the celluloid inserted after the regular careful makeready. Big book printers found that bakelite is preferable because it does not add to static as the celluloid will do.

Celluloid has also been employed as base for light-sensitive coatings used in photomechanical processes such as gelatin printing, the plastic being mounted on a metal base.

In printing on plastics it must be kept in mind that the surface is impermeable by printing inks which consequently must dry without the aid of absorbency. The ink must be of the type that dries on the surface unaided. The hard surface of a plastic will not yield to high spots and so meet the low spots of a form as paper does. This means that high spots will print squashy and low spots slurred unless some makeshift is used to get around this condition. It is found in printing from metal forms on an underlay of thin chipboard. This requires a well justified form which may be locked up "with the fingers" so that the quoins do not hold the units tight enough to resist the squeeze of the impression which forces high spots down in the chipboard and so automatically will level the impression. In addition, careful makeready is needed. A fast, hard-drying ink must be used.

The other letterpress method is to print from a rubber form, using a suitable halftone ink for use on rubber. In the case of sheet glass, both the form and the sheet of glass must be backed by sponge rubber at impression.

All the above work is commonly done on platen presses. For larger pieces the offset proof press, hand or power, may be used. This method requires the regular offset type of form in the positive since the proof press prints on an offset rubber blanket from which the print is offset onto the plastic in the positive. The typographic forms in the positive are used and they last for many thousand impressions. This is a dry offset type of printing.

If the plastic or sheet metal is within the caliper range it may be printed on an offset or tin decorating press. Fast-drying commercial ink is used. The protective lacquer may be applied on black prints in an hour or two but on colors a little more time must be allowed to avoid "running" of the ink in the lacquer. This is a thumbnail sketch of plastics in printing to date but research in progress may be the source of startling news tomorrow.

DECORATING TWO-INCH CUBES

We have a customer who has consulted us in connection with the printing on a set of wooden blocks constituting a game for small children. These blocks are 2 inches in width, depth, and height. The printing consists of pictures and letters on the surfaces of the blocks. We would like to know whether or not you can submit to us the names of manufacturers of printing presses capable of doing this type of work. We would also like to know whether or not it is possible to remodel one of our presses for this purpose. In the event this type of press is not presently available from the manufacturer or our own press can not be remodeled, what success do you think we could have in printing the matter on paper or cloth and applying the same to the wooden blocks either by cement or some special type of glue.

If we understand your problem you have two-inch cubes to be decorated in one or more colors on six sides, after which it is necessary to lacquer the surfaces to protect them. This would be quite a job for a press and we suggest that you resort to air brushing and silk screen, the latter if more detail is needed than you can get in air brushing through a stencil. You could first air brush one side of many blocks at a time through stencils and if considerable details is needed you could apply it next in gangs through silk screen. When the colors are dry, lacquer can be applied. We doubt that affixed sheets would withstand the handling by children.

ROLL-FEED FOUR-COLOR PRESS

We are seeking the source of supply of a press that will print in four colors from a roll of paper. We believe the type of press we will need should print one to four colors at one operation from a roll of stock; to be able to sheet automatically, and to take a roll 36 inches wide and be able to sheet 32 inches in length. The form will be approximately 30 by 34 inches.

Besides the roll-feed presses now available to meet your specifications there are sheet-feed presses with great capabilities. It is well to view possibilities from all angles, taking into account not only your present needs but also those of tomorrow.

PROBLEM IS MAKEREADY

We print several publications running from 1,000 to 15,000. They are all trade publications with many halftones and solids. Our problem is makeready. We have heard of a gum where you can pull up a sheet and, while the ink is wet, spray on a solution, then wax the sheet and hang in. However, we do not know who makes this or whether it would be practical or not. Our paper is from 45-pound coated up to 70-pound enamel of a fairly good grade. We will probably soon go to a 50-pound coated or super on most of our books. We are sending you six copies of our publications. We would like for you to tell us as much about makeready as possible from beginning to end. We want to set up a pre-makeready department. Now our men mark out and spot up the sheet. We do not use chalk or any other patent overlay. Please tell us what we are missing and how you would go about remedying our makeready problems. If you recommend a patent overlay, we would like for you to tell us where we can buy it.

Since the cylinder flat-bed press is engineered on the basis of a type-high form, the first, most vital essential is a level, type-high form. A slight tolerance is allowable. Thus solid plates may be three- or four-thousandths inch above type high (.918), and light plates like highlights and vignettes may be correspondingly lower, the idea being to save patching up with overlays and cutting out of lights and edges. Under the compression of the cylinder and the yield in the metal of bed, form, and cylinder, the result is a leveling off by the impression to about .918 inch.

The second essential is a precision plate, and it can be used to full advantage only on metal base. If your plates are on wood base, you need a modern planer to level the base. Some must be planed both bottom and top. While a precision plate does not remove the need of makeready, it reduces it to the lowest minimum possible at present.

Sharp points and edges like rules and leaders should be under type-high; otherwise they get unneeded squeeze and bear off squeeze from the solids.

It is still necessary to mark out and spot up as it is as yet impossible to bring form and drawsheet, *under impression*, into an absolute parallelism. This step in makeready is a must for best results. Blankets are available which will save much makeready on short runs like yours.

The patent overlays are a great help, yielding a better print and saving time.

Short runs like yours are often handled with a folio overlay. After marking out and spotting up a first overlay to get a fairly even over-

all print, a folio cut overlay is made. Highlights may be cut out of the overlay base sheet and each additional tone deeper than that next to the highlights given an extra thickness of folio. This is not as good or as speedy as a mechanical overlay, but it is widely used and a good pressman can accomplish a great deal with this short cut.

Besides the foregoing essentials, a level type-high form, precision plates, and good makeready, there remain two more essentials, the best inks and rollers. In order to do justice to halftones and solids, a halftone ink suited to paper and press must be used. There is absolutely no alternative.

And after careful planning and preparation, including a thorough and complete makeready, a satisfactory outcome is still dependent on good rollers properly set. If this last condition isn't met, everything preceding amounts to nothing.

With rollers functioning at their best, a host of shortcomings may be overcome to a great extent, but without them the best of machines, materials, and human skill are pitifully helpless. Such a comparatively simple appearing object as the printers roller is the keystone of the printing arch.

DIE CUTTING AND EYELETTING

Will you give us the names of four or five firms who are qualified to produce the enclosed dial perpetual calendar on playing card or similar stock? We do not want to deal with the firms which specialize in novelty advertising items but prefer those which do work for the trade exclusively. The printers and lithographers in this area inform us that there are firms in the Middle West and East who are better equipped than they to produce this item, because of accuracy required in die cutting and eyeletting.

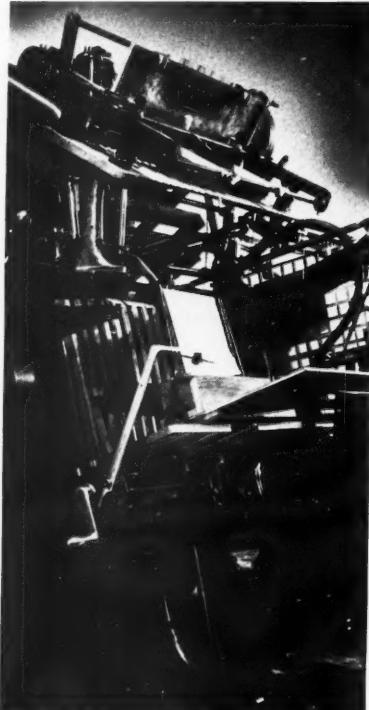
There are firms which specialize in this work for the trade who, besides the special equipment, enjoy the benefits of experience such as achieving the best system governing the manner and order of sequence of the several operations. It should be noted that the hollow die system of die cutting has recently revolutionized die cutting.

EYELETTING AND STRINGING

On page 74 of the November issue of THE INLAND PRINTER appears a paragraph about a stringer. Will you kindly supply details?

The tag making, eyeletting, and stringing equipment made in America cannot be surpassed so we are sending you a list of the makers of the leading equipment for the several processes.

Solving Problem of Imprinting Numbered Job



SOME TIME ago the Evans Printing Company of Fremont, Nebraska, accepted an order for imprinting which presented a problem. The job had been numbered, which meant that as the numbers were imprinted, they would run the wrong way when the sheets came off the press.

Charles Evans set to work to devise a way to imprint the sheets and still have the numbers run the right way. He succeeded with a little gadget he put together. The run was sufficient to be put on a Kluge automatic, so Mr. Evans made an auxiliary attachment with a "flipper" to turn sheets over as they came off the Kluge. The gadget was made principally of wood with a little upright in the center. A "flipper" made of stout wire and actuated by a flat metal right-angle brace completed the gadget. This brace fastened with a bolt and nut to the crank that raised and lowered the delivery table of the press.

As the press operated, the brace moved the flipper so that it caught the sheet being delivered at the time and flipped it over upside down onto the delivery table that was a part of the gadget. The idea worked to perfection and enabled the Evans Company to run through the entire job without a miss and deliver the sheets with the numbers running the right way.

FOIL PRINTING—ROLLER WASHERS

We notice an article on foil printing in the November issue in which it is stated that it is possible to pile the sheets instead of laying them out on a dryer if we use the correct inks and a special anti-spray mix. Can you tell us who makes these inks and the spray compound to use for this type of work? Also can you tell us where roller-washing machinery is available?

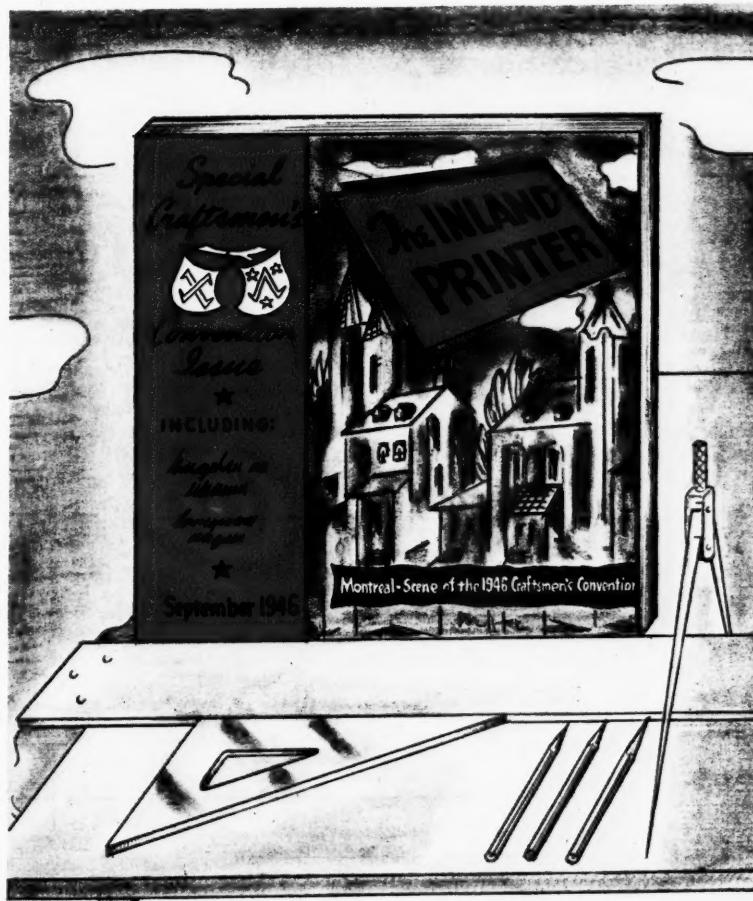
The statement does not apply to very heavy foil, you may note. Send sample of the foil to the manufacturer who will advise ink and spray to use, if the foil (and the form) is not too heavy. The range of weight in foils that can be handled more rapidly is increased if plugs or embossing slugs may be used in the margins (blanks) of the form. These slugs are pieces of metal $\frac{1}{4}$ -inch in diameter or an inverted type character, underlaid to be a trifle over type high. The draw-sheet (tympan) is cut out opposite the slug so that a slight embossment is made in the sheet, serving to hold it out of close contact with the next sheet in the pile and so helping to cope with offset.

CONTINUOUS TRIMMERS

As an old subscriber to THE INLAND PRINTER we take the liberty of consulting you on the following. We have been pioneers in the engraving and printing of illustrated magazines by the photolith process. In fact, the first magazine that ever appeared printed as above, produced in 1917, came from our shop. It is our intention to obtain the most efficient machinery for offset magazine printing to be added to our present equipment. We already have placed an order with the manufacturers for a six-station, fully automatic gathering and stitching machine and are planning the construction of a special web perfecting rotary offset press. Our object in writing to you is to ask if you could advise us as to the speediest and most efficient three-knife trimmer to trim our magazines. We understand that there is such a machine capable of a very high production but do not know the name of the manufacturer.

The great magazines are trimmed by capable continuous trimming machines of more than one make so we are sending you names of all the manufacturers. Just the other day a photoengraver said that while stripping film met all requirements, some of his older and expert employees still preferred to use wet plates. The scarcity of help led him to humor them and so he used both stripping film and wet plates in his plant. So your workers may have a favorite trimming machine. In fact, you will find more than one make of trimmer in all of the larger magazine printing plants.

Whoa! Don't Get Excited, We're Only Day Dreaming



No, THE INLAND PRINTER isn't going to be square! This is just a little something we dreamed up during the dark days of the coal strike.

But, incidentally, how do you like it? It does have some interesting possibilities, doesn't it?

The square, treated as such, is not particularly interesting. The trick is, of course, to divide the square into units of space, shapes, color areas, *et cetera*, which are pleasing and eye-appealing.

At first glance, there may not seem to be much you can do with a square, but when you get into it the possibilities are amazing. Just to mention a few . . . the square can be divided horizontally, vertically, and diagonally, into equal units or spaces which vary in size. Unlike the usual vertical rectangle used for covers, you can use an upright picture of pleasing proportions and still have ample room at the side for a listing of con-

tents, some punch lines on leading articles, or whatever matter is appropriate for use with the particular cover in question.

Treated singly, the square pages lend themselves to an assortment of treatments. And when you treat two facing pages as a spread . . . then you really have something. A spread of two square pages is a veritable magazine designer's paradise. The possibilities which present themselves in a single page are more than doubled when the designer has a spread with which to work.

Next time you don't have too much to do, and plenty of time in which to do it, take a square piece of paper and with a pencil explore the design possibilities. Then proceed to the two-page spread. Most likely you'll evolve lots of good ideas that will be invaluable in solving some of those most perplexing printing design problems.

No "Formula" for Letterspacing

By Bernard J. Voss

THE PERFECT formula for letterspacing type has never been devised. In the absence of such a formula, letterspacing becomes largely a matter of trial and error, the typographer continuing to mark spacing changes on a letterspaced line proof until it looks exactly the way that he thinks it should look.

There are some logical rules for letterspacing, however, which will help the compositor and the typographer to reach an agreement no later than the second set of proofs.

The basic principle of letterspacing is to make the space between letters *look* equal. What with round, square, closed, and open letters to contend with, this principle sometimes becomes a tricky thing.

A good compositor can tell, simply by using his experienced eye, that his line is spaced to give an even

square letters by two points, and between open letters by as much as necessary to make the white spaces *look* equal.

Note the *actual* space between the two L's. There is only half as much as we have set up as a standard, but because of the great amount of white space inside the letter, the spacing appears to be about equal.

Also note the O and M. Actual space between them is about two points, but because of the roundness of the O and the slant of the M, it appears to be equal to other spacing in the line.

The same rules hold true in the second line of the accompanying example. The only difference is that on account of the "squareness" of the round letters, space between these letters and the adjacent square ones must more nearly approach the standard than is the case when the round letters are truly round.

It will sometimes be found necessary to shave off the shoulders of the type body when such characters as A and W come together, in order to conform to the standard set for letterspacing the line.

A thing to remember . . . something which many compositors forget . . . is that the spacing between words in a letterspaced line is also very important. It is rather difficult to set any sort of standard for this, but a general rule to follow is that words must be far enough apart so that they do not run together, yet be near enough to each other that they look like a line of type rather than a series of individual words.

This matter of word spacing becomes more difficult as the amount of letterspacing increases. It is always safe to trust the impression your eye gives you in that first quick glance at the proof.

FOR WHOM THE BELL PRINTING DEVELOPED KN

tone of white space throughout the line. By taking varying amounts of space from between the round letters and the open letters (such as T and A) and adding slightly to the space between the square letters, an almost perfect result can be achieved even before a proof has been pulled.

Once the typographer has received a proof, it is easy for him to check the spacing. He can select a standard space he wishes to have between letters, and then check the entire line with his eye. Eye measurement should be made halfway up and down the face of the letters.

In the first line of the accompanying examples, it was decided to use the amount of space between the only two adjoining square letters in the line, H and E, as the standard. Having arrived at a standard, the next step was to approximate that amount of white space between letters by reducing the actual space between round and

The

I D E A DEPARTMENT

★ To help you sell more printing is the earnest aim of the I. P. Idea Department. From material sent us by our printer friends we have selected the ingenious and practical ideas described here

by Glenn J. Church

● MATCHED BUSINESS PRINTING . . . here is an idea which the alert printer can turn into some good business. Here's how to get an order for not just letterheads and envelopes, but a much larger, more profitable order for a complete set of matched business printing.

On the facing page is a showing of the various printed pieces which the average firm requires. Some need many more, with that much additional profitable opportunity for the enterprising printer.

Shown are the letterhead, second sheet, sales bulletin, statement, invoice, business card, envelope-corner-card, and package label forms. Others not shown include interoffice and telephone message forms.

All pieces should bear a marked resemblance to one another . . . through the color scheme, trade mark, or style of type. Matched printing is a decided asset for a business firm. And the extra business and profit you'll realize from the sizeable job of printing will well repay you for your time and effort.

Send in Your Ideas

If you know of a clever advertising printing idea that some printer in another locality might be able to turn into a profitable order, send it in for publication. You will be given credit for the contribution, and the printer able to use it will be grateful for your co-operation. He, in his turn, may sometime work out an idea which YOU could adapt to your profit.



Lone Pine Paper Mills

WORLD'S LARGEST MAKERS OF FINE PRINTING PAPERS

Lone Pine, Wisconsin



Lone Pine Paper Mills



Lone Pine Paper Mills

Sales Bulletin



Lone Pine Paper Mills

WORLD'S LARGEST MAKERS OF FINE PRINTING PAPERS

Lone Pine, Wisconsin

STATEMENT

Date _____ 194____

INVOICE



Lone Pine Paper Mills

WORLD'S LARGEST MAKERS OF FINE PRINTING PAPERS

Lone Pine, Wisconsin

Date _____ 194____



Lone Pine Paper Mills

LAKESIDE DRIVE

Lone Pine



Lone Pine Paper Mills

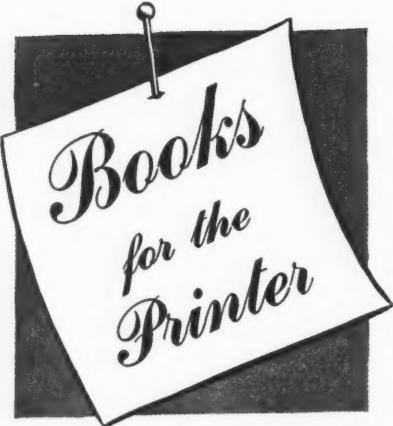
WORLD'S LARGEST MAKERS OF FINE PRINTING PAPERS

Lone Pine, Wisconsin

To

POSTMASTER

CONTENTS: MERCANDISE, 4TH CLASS MAIL
MAY BE OPENED FOR POSTAL INSPECTION.



AS A SERVICE TO OUR READERS,
THE BOOKS REVIEWED HERE MAY
BE ORDERED DIRECT FROM OUR
BOOK DEPARTMENT

LAWRENCE PRINTER'S PROPORTION RULE is an inexpensive yet extremely useful slide rule for printers, designed to make quick, easy, and accurate computations of proportions when ordering half-tone and line plates, lettering, reproduction proofs, art work, *et cetera*.

It includes two scales . . . one for making computations in inches, and one for figuring proportions in picas. Made from durable wood, the rule is printed in black in very legible gothic figures on a white background. Lawrence Printer's Proportion Rule sells for 50 cents, and may be obtained through THE INLAND PRINTER.

THAT HANDY little book, "How Divide the Word," is now in its sixth edition, newly revised and enlarged by Southern Publishers, Kingsport, Tennessee. Pocket size, its 256 pages contain more than 20,000 words now in common use, showing their correct separation into syllables and also with syllabic accents. Eight pages are devoted to instructions covering preparation of manuscripts, proofreader's marks, and how to correct proofs.

The book comes in three different formats at \$2.00, \$2.50, and \$3.00 a copy. Printers and proofreaders will find it comprehensive and useful.

FOR PRINTERS, layout men, typographers, students . . . a Type Size, Leading, and Rule Gauge. Here's an ingenious device for easily and quickly determining type size, leading between lines, and width of rules or borders. No need to guess what size it is . . . just place the gauge over the printed matter and see at a glance the solutions to your type size and leading problems.

Compact, yet complete . . . from hairline up to 36 point. Durable . . . made of two sheets of laminated plastic with the printing *between* the sheets so it won't come off.

The gauge is priced at \$1.50 apiece, or \$1.25 in lots of a dozen. Send your remittance to THE INLAND PRINTER Book Department.

"MY TREASURE CHEST" is a collection of typographic gems which are, in the words of the designer, "designed and

printed by Kurt H. Volk especially for those who like nice things."

A 5- by 7-inch cardboard case, made to simulate a book, contains seventeen individual pieces including the index which lists such items as Patrick Henry's speech before the Virginia Convention, Lincoln's address at Gettysburg, Ave Maria, Abou Ben Adhem, The Lord's Prayer, and other literary classics.

Typography is in keeping with the varied subjects, and is thoughtfully and beautifully done.

Published by Kurt H. Volk, Incorporated, *My Treasure Chest* is available through the Book Department of THE INLAND PRINTER for \$5.00.

"SOME WENT THIS WAY" by Ralph Fletcher Seymour has the subtitle "A Forty-year Pilgrimage among Artists, Bookmen, and Printers" and the book is exactly that. Publisher of private and limited editions, Mr. Seymour first came to Chicago in 1898, hunting for a nice artistic job. This book, while not a detailed autobiography, is of what happened to him from then on, and mainly of the people he met.

There's an interesting chapter on limited editions and the men who produce them. There are tales of the artist's life in Paris before World War I. There are Chicago people and the beginnings of unique organizations connected with the arts. It's a book to wander around in with Mr. Seymour, studded with names of the great and the notorious. The book is well made and attractively illustrated. Published by Mr. Seymour, it is priced at \$3.50.

"HANDBOOK OF DESIGNS AND DEVICES" by Clarence Hornung presents a showing of over 1,800 basic designs and their variations, provides a wealth of source materials which all commercial artists, industrial designers, architects, layout men, typographers, draftsmen, and the teachers and students of art cannot afford to be without.

Included in this profuse collection of designs are variations and combinations of such basic forms as the square, circle, hexagon, scroll, snow crystals, and numerous others. To achieve an exhaustive presentation of geometric forms, the *Handbook* has drawn on ancient Egyptian, Grecian, Roman, Arabian, and Japanese art, as well as the best of modern motifs. Included also are invaluable notes about the historical backgrounds of the designs.

The *Handbook of Designs and Devices* provides an extremely useful source of reference and inspiration. It is available through the Book Department of THE INLAND PRINTER for \$3.75.

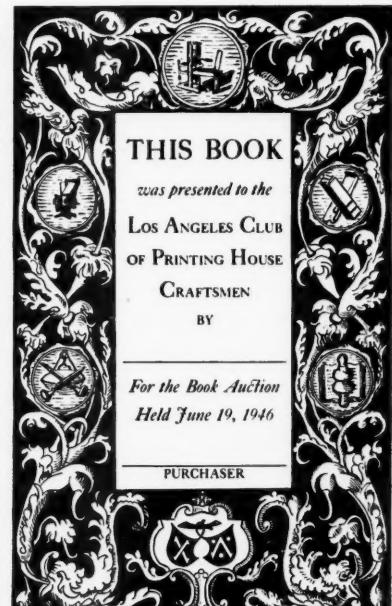
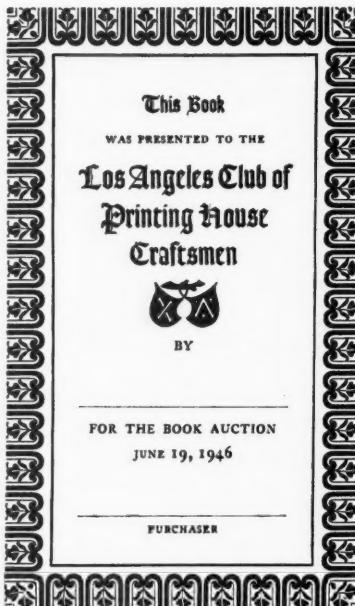
"TESTED DIRECT MAIL METHODS" is an elaborate 10- by 11½-inch, loose-leaf book containing a most complete library of direct mail tests, surveys, and case histories.

Prepared by the Direct Mail Research Institute, and distributed by the National Research Bureau of Chicago, this comprehensive study covers all the vital components of direct mail advertising such as the physical form of mailing pieces, envelopes, enclosures, reply cards, letterheads, the use of color, *et cetera*.

"Tested Direct Mail Methods" gives its readers the benefit of the experiences of 1,231 national, small, and medium-sized business firms in convenient, indexed form. If you want *tested* answers to your direct mail questions, if you want facts and figures upon which to base your plans for the preparation and use of direct mail advertising, you'll want this book.

With the purchase of "Tested Direct Mail Methods" you get the privilege of free consultation by mail for one year. If the answers to any of your questions are not in the book, your questions, addressed to the publisher, will be answered free of charge.

"Tested Direct Mail Methods" may be purchased through THE INLAND PRINTER's Book Department for \$25.00 postpaid.



Prize-winning book plate designs for Los Angeles Club book auction. First, on left, is by Richard Hoffman, Los Angeles City College Press, printed in two colors. Second award went to Paul L. Berger for his hand-drawn design. Judges were Merle Armitage, Ward Richie, and Amadeo Thomassini



HERE IS THE INLAND PRINTER'S NEW ENVELOPE-CORNER-CARD CONTEST

Make Something Of It" -and Win

* Here's your chance to show your typographical skill, perhaps win one of the three cash prizes and get yourself some desirable publicity. THE INLAND PRINTER's new envelope-corner-card contest is open to everyone interested in typographical design. Everyone's invited and all are welcome . . . the more entries the more satisfaction the winners will get out of their achievement. Prize-winning designs, as well as the best of the remaining entries, will be reproduced in THE INLAND PRINTER. It's easy to enter . . . just follow the simple rules printed below. So get busy now on your own ideas of how an envelope-corner-card should be set . . . mail your entry in not later than October 10 . . . and the best of luck to you!

Here's the Copy

Macon Mercantile Company
Quality and Service Since 1900
1234 Main Street
Macon, Maine

RULES

1. Set up a two-color corner card for a regular 8½ by 3⅓-inch business envelope.
2. Submit one two-color proof of the design, and one black-and-white proof of each of the two forms.
3. Use any two colors.
4. Use only type, type rules, and type ornaments. (No artwork, reverse plates, or Ben Day.)
5. Send in as many different entries as you wish.
6. Mail your entry not later than October 10, 1946 to THE INLAND PRINTER, 309 West Jackson Boulevard, Chicago 6, Illinois.

ENTRY BLANK

NAME _____

STREET _____

CITY _____ STATE _____

NUMBER OF DESIGNS SUBMITTED _____

* Be sure to follow the simple rules at the left so that your entry will be qualified to win a prize. Mail your entry not later than October 10, 1946, to

THE INLAND PRINTER
309 West Jackson Boulevard
Chicago 6, Illinois

Good Luck!

\$25

for the best design

\$15

for the second best

\$10

for the third best



BREVITIES

Edited by H. V. Downing

ITEMS ABOUT THE TRADE AND THE MEN WHO MAKE IT. BITS OF INFORMATION
COLLECTED AND SET DOWN HERE FOR YOUR EDIFICATION AND PLEASURE

● **PUN:** Kenneth B. Butler says "Neat, but still not Goudy." Any complaints may be addressed to him at Wayside Press, Mendota, Illinois.

● **THE RUTHTON** (Minnesota) *Tribune* went on the block because its owner closed for repairs. Here's how he advertised the fact:

"Owing to the continued bunged-up condition of the publisher, the *Tribune* is offered for sale."

● **EQUIPMENT** of the Green Printing Company, Alameda, California, has gone away on a nice long trip to Willow Run, Michigan, having been purchased by the Kaiser-Fraser Motor Company. George P. Green, who operated the company since 1921, is retiring.

● **WHEN MEXICO** decided to tackle illiteracy the problem was approached at its fundamentals. One-third of the budget for education is for reading primers. Paper for them costs so much and is so scarce that the government has planted trees for pulp in regions outside of Mexico City. That's a real sample of farsightedness!

● **VICTIM** of a traffic accident, Arthur J. ("Shorty") O'Connor, Los Angeles, died on May 22. He was active in Typographical Union Number 174, having been a delegate to the national convention, and he served on scale committees for many years. He was chairman of the chapel at Rodgers & McDonald, where he had worked for the past twenty years.

● **TWO CHINESE** and a Chilean are receiving on-the-job training at W. F. Hall Printing Company, Chicago, having been sent by their governments to study mechanics and administration of American printing and publishing. The Chinese, Nai-Ting Pao and Yung-Hsi Chang, are under the auspices of the International Training Administration, and the Chilean, Rene Rigau, is on a scholarship.

● **PATHFINDER** magazine for May 15 consisted only of a cover and an explanation on one inside fold of four pages. The coal strike was on, electric power was off. Diesel engines powered the presses which printed the inside pages; the two-color cover had been completed before the strike.

Printed in Chicago, the *Pathfinder* is published by Farm Journal, Incorporated. The news weekly has since regained its usual silhouette.

● **IN MAY** occurred the death of one of the best known figures in Canadian publishing business. He was Frederick N. Southam, chairman of the board of Southam Publishing Company Limited, Montreal. He founded the Southam Press in 1889, at the age of twenty, and

when he died was head of the company which controlled the largest newspaper group in Canada, with printing establishments in Montreal and Toronto, and ownership of six daily newspapers.

● **WITHOUT BENEFIT** of advertising, a bestseller sans a sultry heroine has gone into its sixth edition. Published by the GPO, it is entitled "Our American Government," and is a collection of questions and answers compiled by Representative Patman of Texas. The booklet sells for a dime and more than a

any newspaper in this country, the *New York Daily News*. His death broke the publishing triumvirate he made up with his sister, Mrs. Eleanor Patterson, of the *Washington Times-Herald*; and his cousin, Colonel Robert McCormick, the *Chicago Tribune*.

Captain Patterson's first newspaper job was with the *Tribune* in 1901 at a salary of \$15 weekly. With the aid of an allowance from his family (\$10,000 annually) he managed to skimp along until he found the newspaper business more lucrative.

● **GROWN TO** ten times its original size, and with the founder still its very active president, the Indianapolis Engraving Company celebrated its fiftieth anniversary on May 25. Ernest C. Ropkey was widely known as a woodcut engraver when he founded the firm in 1896.

He has been assisted for three decades by Charles C. Goodrich, the vice-president, and Ernest A. Morris as the secretary-treasurer. Twenty-three other employees have been with the company a quarter of a century or more. In celebration of the anniversary, three of these advanced to administrative positions: F. Noble Ropkey as vice-president, Albert M. Shouse to assistant treasurer, and Harry A. Mayer, assistant treasurer.

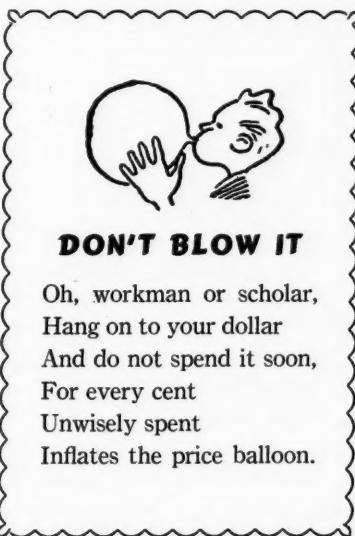
The Indianapolis speedway race and the development of the automotive industry are credited by Mr. Ropkey with the growth of his company, which handled many accounts for automobile companies.

● **FROM EDITORIAL** table to ink trough, L. M. Nelson, Sr., conducts a real one-man newspaper—*East Texas Light*—at Tenaha, Texas. He sums up his activities as the three P's—plowing, printing, and preaching.

This year marks his fiftieth as printer and publisher, his twenty-first as editor of the *Light*. He became an ordained preacher in 1908 and until recently when he had to give up active preaching, he successfully combined printing and his religious work.

East Texas Light is a one-woman newspaper, too. Since she was a bride of seventeen, Mrs. Nelson has assisted her husband. The Nelson family has expanded from seven children to thirteen grandchildren and one great granddaughter. Yet the great grandparents still publish the *Light* weekly, plus job printing, doing all the work themselves.

A year or so ago Universal News Reel sent a cameraman to Tenaha to photograph Mr. Nelson in action at his shop. Many have seen this short feature film and have written to Mr. Nelson about it. The boy who plowed a straight row on a Louisiana farm, learned to be a printer and publisher, brought religion to other men, has plowed a straight course through his life.



million copies were sold of one previous edition. It answers weighty questions about government procedure as well as such flippancies as: "Is there a bar in the Capitol?" You might be surprised by the answer to that one.

● **A FOLIO** lectern Bible to surpass in typographic beauty all Bibles heretofore published in the United States is the undertaking entrusted to Bruce Rogers by the World Publishing Company, Cleveland. Sol Hess, of Lanston Monotype Machine Company, is collaborating with Mr. Rogers in a special cutting of 18-point Goudy New Style. One hundred per cent rag paper will be used for pages 13 by 18½ inches in size. To be set and printed by A. Colish, the publication will be limited to 1,200 to 2,000 copies, each to sell for approximately \$150.

● **JOSEPH MEDILL PATTERSON**, who died late in May, not only founded the first American tabloid "bright and simple enough to entice the masses," but one that achieved the largest circulation of

● THE OLDEST member of the Old Time Printers Association of Chicago, John C. Harding, was honored by a dinner given by that group. He is 88 years old and has belonged to his union for 64 years.

● SOME PEOPLE get confused about IP's two Glenn C's—Church and Compton—and think we have just one Glenn C or maybe three. Compton wears glasses, is our New York City editor, and lives there. His main interests are writing and reporting. Church wears a mustache, is associate editor, and a Chicagoan. Typography and articles about same are his subjects. So they are two different guys, see!

● EFFORTS to "dump" old magazines (overprints and returns) on Australia and New Zealand are being renewed by American export companies, according to a recent article in *Newspaper News*, published at Sydney.

War temporarily shut off these markets for popular American magazines, which, through our custom of predating, entered England and British possessions as current issues. The old magazines are bought here at one or two cents a copy and sold abroad at half the published price.

Sale of many publications is handicapped by British regulations on what's fit to print. New Zealand is described as the most puritanical market, but not so much as to not have a fondness for *Esquire*.

● "MANHUNTS" for good Germans have been conducted by the Information Control Division of ETO, to track down Germans to publish the new, anti-Nazi newspapers.

First German to be so trusted was Heinrich Hollands, a shy 75-year-old printer who was made the editor of Aachen's former Nazi paper. Investigation disclosed that he had abandoned his career, refusing to have anything to do with Goebbel's propaganda machine.

So he has become the publisher of the paper where he was once employed as pressroom foreman, boasting the circulation from 10,000 to 80,000.

Thirty-three additional newspapers have been licensed in the U. S. zone, run by men of the same calibre as Hollands, and scores of magazine and book publishers have been granted licenses to publish.

● ALERT PROGRESSIVENESS of the St. Petersburg (Florida) Printing Company is the subject of an article which appeared recently in *Florida Newspaper News*.

When the war swept away the tourist promotion printing that was the firm's standby, Ben Granger, who is general manager, put his idle presses to work printing sales literature of the highest quality for his own business.

Clinging to the standard of doing only the finest work, turning down any jobs on which time for workmanship was too short, the shop flourished despite handicaps caused by the war. The firm is always among the first to try anything new or striking, even though it gets "burned" occasionally from a practical standpoint.

The most recent innovation to speed service is using air facilities to get overnight service on direct air shipments for supplies from New York City. This is being featured in advertisements of the St. Petersburg Printing Company.



SIMPLE METHOD OF ESTIMATING COPY FOR BOOKS

By Edward Thie and Fred Kaupa

● IT MAY be that estimating copy was a careful and long procedure way back when. All the operations in the manufacture of a printed piece were more or less drawn out so there's no reason why estimating copy should have been done otherwise. Today, however, we're living at a very fast clip and we can't afford to waste too much time.

That's the reason for this short, simple way to save that time and still get sufficiently accurate results. Keep in mind, though, that this method is for straight-running copy for story books, *et cetera*, of a few hundred pages or more, where there are very few or no runarounds, artwork, or other miscellaneous copy. It can be a boon to printers and publishers who find it necessary to fit copy into a fixed number of pages specified for press runs and other operations where two or more books are being manufactured at the same time. These were the circumstances under which this method of estimating bulk copy has proved successful. You might say it's another war baby, nurtured and developed for the primary use of saving paper. Yet, it's really prewar stuff and we vouch for its accuracy.

Here's How It Works

Inasmuch as most all of the copy that's been figured, using this method, has been printed copy (the tear-sheet pages) we'll take our example from one of them. However, with a little careful judgment, the same may apply to type-written manuscript. This book contained 222 pages of actual copy to be set in 11-point solid in a type-page size 25 picas wide by 40 picas deep. Allowance was to be made for running heads and new chapters.

The first step is getting the ratio of the size of type to be used to that in the copy. We arrive at this percentage by using the character count in one line of both type and copy, that is, the number of characters in a line of copy—59, divided by the number of characters of 11-point in a line 25 picas wide—67. The result is almost exactly 88 per cent.

Next comes the judging of an average number of lines per page that cannot be gained in setting. That is short lines, quotes or text, that will make one line regardless of the measure or size of

type. In this case the average amounted to three lines per page.

There being 36 lines to each page of copy, we subtract the three not gained in setting and take 88 per cent of the remaining 33 lines, which leaves us 29.04 lines. Adding the three not gained, gives us 32.04 lines of type to one page of copy. Here is the result of true ratio of a page of copy to type after subtracting the number of lines that cannot be considered in the percentage that is gained.

Consider Makeup of Book

Now the copy must be carefully judged as to how the book itself compares with the results we wish to obtain. For instance, allowance must be made for chapters to begin on a new page. The copy having chapters running in, a good average, we discovered, was to add a half-page of copy for every chapter in the book. With thirteen chapters, six pages were added, now making 228. Of course, if the copy started chapters on a new page that would eliminate this step; or also if the estimate specified our chapters to run in, we could go on to the next calculation, both copy and type comparing evenly in either instance.

Having a total of 228 pages of copy, each making 32.04 lines of type, gives us the total number of lines of type for the book—7,306. In a type page 40 picas deep, we can manage, tightly, to get 44 lines of 11-point. Allowing two lines, one for space and one for running head, we will get 42 lines on a page comfortably. So we find that 7,306 lines will make 174 pages, the final figure.

Simple is the word for the whole calculation. And short is the time required to ascertain how to arrive at it. To begin with, the ratio of type to copy must be very accurate. This won't take long if you have handy one of the many types tables or calculators that give you the number of characters of almost any type face in a specified measure. And it doesn't take long to choose a few average lines in the copy. The rest of the procedure is a matter of minutes, and from the result can be figured the necessity for cutting or adding copy and/or how much larger or smaller the type should be to fit your needs.

Adjust Offset Platemaking Technique to the Weather

By Henry A. Beechem

• HUMIDITY need not be a source of worry to the platemaker unless he is unable to make adjustments in his technique. It is the conviction of some platemakers that a moist atmosphere is of little consequence if steps are taken to counteract it. As one old-timer once remarked, "It is not the humidity, but the stupidity when plate trouble comes."

There is a certain percentage of truth in that statement. If we take the time to analyze the causes of these troubles and take the steps to prevent them we are certain to go through a season of high relative humidity with a minimum amount of plate failures. It is like the practice of medicine; when the cause of the disease is known, only then is proper treatment possible.

Platemaking failures occur when the humidity rises. But they also occur when the humidity takes a drop. In other words a platemaker runs into the greatest amount of trouble in the spring when the humidity rises and in the fall when the humidity drops. Obviously the procedure for making plates during humid weather should not be the same as it is during the winter when the air is dry. Let us take inventory to see what happens during these two periods.

When a plate is made during humid weather the drying of the coating in the whirler is very slow. The longer the coating remains in a fluid state, the more of it is whirled off. Because this is so, more of the solution is removed from the plate during humid weather than during dry weather. Such a condition of high humidity will naturally produce a plate which has a rather thin film of sensitive coating. This, of course, may prevent the complete coverage of the grain.

The coating spreads itself so thin over the plate surface that the crests of the grain will be left uncovered. Such a condition causes difficult developing as well as scumming on the press. To avoid a condition of this kind we must: 1. Increase the specific gravity of the coating, and/or 2. Decrease the speed of the whirler. It is preferable to adjust each of these factors slightly rather than adjust one of them to the extreme while ignoring the other.

In making the changes to vary the thickness of the albumin coating on the plate two things must be

taken into consideration. The first of these factors is the size of the plate and the other is the size of the grain of the plate.

And we must remember that the larger the plate, other factors being alike, the thinner will be the coating. This may require an explanation to the theorist even though a practical shop man is quite aware of this fact.

The larger the plate, the greater the distance from the center to the edge, that is, the radius of the plate. And the greater the radius is, the greater will be the centrifugal force, which is the force that pulls outwardly from the center of the plate during rotation. Consequently the thinner will be the coating.

Now then, the question comes up. Why does the center portion of a large plate differ from that of the small plate? The reason is this: Every molecule of liquid matter has a given attraction for another molecule in that same liquid. Molecules of a liquid such as the coating solution are held together in much the same way as the links of a chain.

The molecules of the coating solution which are near the edge of a rotating plate have, as we stated before, a greater centrifugal pull than the ones near the center and being held together in a chain-like formation will exert a pull on them. The thickness of the coating, for that reason, is the same on all parts of the plate. Therefore, in order that the thickness of the plate be the same on all sizes of plates, larger ones must be rotated more slowly than the smaller plates.

The grain of the plate serves not only as a foundation for the image but also to provide a multitude of receptacles to hold fountain water while running on the press.

Ships

Page 33 of our March issue carried a panel reproducing several of the attractive covers of *Ships*, printed by the J. C. Dillon Company, New York City, for Shipbuilders Council of America.

The caption commented on the colorful "lithographed" covers and the inside pages "printed letterpress." This is in error. *Ships* is produced by sheet-fed gravure from Intaprint plates made by the Intaprint Division of the Michle Printing Press & Manufacturing Company, Chicago.

The ideal albumin plate is one whose film of coating evenly covers both the valleys and the crests of the grain. If the coating is applied too thick and/or the speed of the whirler is too slow, the valleys of the grain will be completely filled in. An image produced from such a coating will not take the developing ink readily. The reason is that the valleys of the grain are filled in and have no room for ink. Such an image usually will be poor in ink reception on the press. The result is that the pressman increases the ink and thus causes the fine work to fill in. A fine-grained plate gives trouble more readily than one of coarse grain, because a fine grain has shallower valleys which fill in easily.

Another factor that must always be taken into consideration is that many chemicals are active only in the presence of moisture. For example, when sulfuric acid is 100 per cent strong, it contains no water and is so inactive that it will not react with an iron container and is regularly shipped in iron tank-cars. The addition of water to this same acid activates it so that it will completely dissolve an iron container in a few minutes.

A shop example of this phenomenon is seen in deep-etch platemaking. The more water there is in the developer and the etch, the faster is the action on the plate. This is also true with bichromate in the sensitive solution. In a completely dry state bichromate has no effect on colloids. The more moisture it contains, up to a point, the greater is its activity. In humid weather, no matter how much heat is applied in the whirler, the plate will contain some moisture. The greater the humidity, the greater the amount of moisture that is retained in the coating; and the faster will be its activity. This is one of the reasons why the time of exposure during humid weather should be shorter than it is during dry weather.

Another reason why the time of exposure should be shorter during the summer is the heat. The speed of chemical activity is roughly doubled for every 18 degrees Fahrenheit rise. For instance at 98 degrees F. the time of exposure, all other factors being equal, should be one-half of what it is at 80 degrees F.

We have still other factors such as the effect of heat on the coating

solution during storage from the time of preparation until it is used. This is particularly true with egg albumin. Egg white naturally contains enzymes. These enzymes tend to make egg albumin more liquid by a process of digestion. This is evident in egg shell. The white of a fresh egg is thick, while the white of a storage egg, on the other hand, is fluid and the longer the storage period, the more fluid it becomes. This is missing in synthetic albumin coatings because they are not acted upon by enzymes.

So it is that all these factors work in one direction during warm, humid weather and in the other direction when the air is cool and dry. Thus to produce plates in various kinds of weather we must vary and control not one of these factors but all of them. If we do, we too will agree that "it is not the humidity but the stupidity" that is our enemy during platemaking. Experience will demonstrate that this is so.



Say Exactly What You Mean

- IT MAY be helpful to point out that the words "negative," "positive," "reverse," and "inverted" are loosely used and that extreme care should be taken to see that they are correctly used when writing instructions for the production of printing or engraving.

In the photomechanical processes the negative image shows light for dark, exactly contrary to nature.

A reader asks how best to get a "negative image on zinc for direct printing" from type copy. Taken literally this means he wants the type photographed on zinc so that when printed the plate will show white letters on a black background. What he really wants, in the phraseology of photography, is how to print a reversed image on the zinc so that it will "read right" when printed. Read right, of course, means reading from the left to the right on the finished printed page.

In the phraseology of the photographer the word "reverse" means to change from right to left. This definition is based on the assumption that type for most languages is set so as to read reverse in the stick or on the slug and must be reversed to read from left to right on paper. This applies to all direct printing, whether letterpress, lithography, or intaglio processes.

Still dealing with the phraseology of photography, the type or other image for offset printing need not be reversed since it reads the same

on press plate and paper because it is reversed by the print on and the transfer from the blanket.

The foregoing terms have become firmly established by usage and all printers should use them correctly when dealing with photographers and photoengravers in order to save time, mistakes, and needless expense.

Black letters printed on a white background are made from a photographic negative. White letters on a black background are made from a photographic positive.

For the benefit of those who like to get at the facts it may be recalled that the assumption above referred to is really incorrect. Type and image and the print therefrom both read from left to right. There is no reversing in any of the instances noted as changes from right to left. Type is set upside down or inverted (not reversed) in stick and on slug because it has to be so turned to read head up on the printed page and all images other than type must be handled in the same way.

FULL PAGE OF *Natural Color Photos* PRINTED SIMULTANEOUSLY WITH NEWS

ON MONDAY morning, April 22, the Chicago Tribune published in its final editions an entire picture page of natural color photos of the Chicago Easter parade simultaneously with the news story of the parade the day before. On Saturday, April 20, the newspaper had delighted Chicago's north side baseball bleacherites with a full color picture of their favorite, Center Fielder Andy Pafko, on the first page of the sports section.

The color reproductions of the Easter parade rolled off the Tribune presses within 13 hours after the exposed color transparencies had reached the dark room. Twelve photographers, working in two-man teams with regular Speed Graphic news cameras and Ansco color film, took the pictures Easter morning. At 10:50 a.m., the last of the exposed films reached the dark room where the 13 processing steps were completely finished in 85 minutes.

After drying, the transparencies went to the editorial art room where editors chose the pictures to be assembled so that the entire page could be handled as a unit in the color engraving department which received the transparencies at 1:45 p.m. That department made red, yellow, blue, and black color separation negatives of the page from the transparencies, and printed those negatives on sensitized copper plates for processing by etchers, finishers, and routers. The first completed copper plate, the yellow, was delivered to the stereotypers at 7:40 p.m., only 4 hours



and 50 minutes after the yellow separation negative had been completed. The red plate reached the stereotypers at 8:25 p.m., and blue and black plates at 9:30 p.m. There was still work to be done. Stereotypers made 20 casts of each color plate—80 casts of the page. Two plates of each color were required on each press, and eight presses were used for the Monday edition. Two extra sets of all stereotype plates were available for use in case of damage to any of the plates on the presses.

The Tribune pioneered in newspaper color in 1901 with a four-page, four-color section. It made the first use of colorto printing in an advertisement in 1922, and published the first double page newspaper advertisement in two colors in 1926. In 1929, the Tribune published the first two-color newspaper page used by a retail advertiser, and in 1931 made the first editorial use of two colors in a Sunday fashion section. In 1932 the newspaper published the first three-color page for a retail advertiser, and in 1939 it printed a three-color illustration of a news event.

During the last five years the daily Tribune has provided its readers with color cartoons, color maps, and occasional color picture pages. The Easter color page was a demonstration that it not only can print four-color pictures on high-speed news presses, but also that it can obtain and process color photos in time to print them along with stories of the events photographed.

*

This section is devoted
to short and timely items
concerning men and events
associated with printing.
Copy must reach the editor
by the twentieth of month
preceding date of issue

THE MONTH'S NEWS

CENSUS BUREAU WANTS DATA

Because printers have delayed sending in returns on blanks furnished to them by the United States Bureau of Census, trade associations in the industry are sending out urgent requests for the printers to send in reports. The survey was designed in response to the petition of trade associations in the graphic arts including the Printing Industry of America, the American Book Publishers Council, the National Publishers Association, and others.

The form, 30 by 8 inches in size, in four sections, contains spaces for inserting volume of sales for 1945; nature of the operations; specific information about publications, if publisher does his own printing; a record of books and pamphlets printed and bound for customers; consumption of paper for each class of printing; amount of work done for Federal and local governments; amount of printing in the form of publications, newspapers, magazines, maps, music, greeting cards, labels, house organs, direct mail and other promotional printing, the catalogs, forms, calendars, legal briefs, playing cards, posters, tags, tariffs, tickets and other specialties, besides the general classification of commercial printing.

In addition, data is requested concerning machinery and equipment in use, and idle, as of December 31, 1945.

A simplified form MT3A is enclosed with the census material for use of printers who do a volume of business less than \$50,000 a year. This is 8 by 10½ inches in size with blanks on both sides to fill in with information.

James F. Newcomb, of New York City, president of the Printing Industry of America, in an appeal addressed to the printers of the whole nation, urged immediate co-operation on the part of the printers, making the statement that the special paper problem facing the industry was one reason why the census was requested by the PIA and co-operating trade associations.

"Only because we felt that the printing industry was one with a special problem did we feel justified in asking the Census Bureau to make this study at public expense," said Mr. Newcomb. "Its value to the industry can not be over-estimated. All printers should expedite the return of these questionnaires so that the data will be available for use at an early date."

PRIVATE PLANT IS SOLD

THE private plant operated by the Metropolitan Life Insurance Company has been bought by Peter F. Mallon, Incorporated, which also purchased the building in which the plant is located on Court House Square, Long Island, New York. The large plant will be op-

erated by Mallon, Incorporated, as a commercial printing establishment under direction of Peter F. Mallon, and according to the announcement, "will give special attention to Metropolitan's printing requirements."

KARCH JOINS INTERTYPE

R. Randolph Karch, recently separated from the United States Navy as a lieutenant commander, has become associated with Intertype Corporation, so Captain Alden T. Mann, Jr., the company's vice-president in charge of sales, has announced. Mr. Karch will be the director of typography, advertising



R. RANDOLPH KARCH

manager, and manager of its printing department.

He succeeds B. W. Radcliffe, who for the past twenty-one years has been in charge of these activities in addition to his being editor of *Who's Who in the Composing Room*. He will devote his entire time to the editing job.

Mr. Karch has been prominent in affairs of the Craftsmen's movement. He was for two years chairman of the research commission of the International Association of Printing House Craftsmen prior to his entering the service of the United States Navy. As an officer in that branch of the service he had major responsibilities in training instructors who in turn took charge of training work in various branches of the Navy.

Mr. Karch was principal of the High School of Graphic Arts and Printing of Cincinnati, and previously was technical supervisor of the department of publishing and printing of the Rochester Institute of Technology. He is the author of some teaching material used in printing classes.

MIEHLE NAMES OFFICERS

John E. Eddy is now president of the Miehle Printing Press and Manufacturing Company, whose large factory is in Chicago.

Mr. Eddy, who served in the first World War as a captain and an aide to Major-General Martin of the 90th division, took a job requiring manual labor at the Miehle factory after he had been separated from the army. After a period of time as a mechanic, he was transferred to the Philadelphia office where later he became the branch manager. In 1932 he was transferred back to Chicago, took charge of the Kimball Electric Company, a Miehle subsidiary, and was also elected a vice-president of the parent company. In 1943, he became the executive vice-president, and following the recent death of Arthur Bentley, the president of the company, was elected as Mr. Bentley's successor.

Phelps Kelley, son of the late William V. Kelley who acquired control of the Miehle company in 1910, is executive vice-president, having served as assistant to the president from 1936 to 1942, when he was elected vice-president.

PACIFIC COAST CONFERENCE

Delegates from Portland, San Francisco, Sacramento, Santa Barbara, Citrus Belt, Phoenix, and Los Angeles will meet for the twenty-first conference of Craftsmen's Clubs on the Pacific Coast in Seattle, July 25 to 27, according to Gordon J. Holmquist, the president of the Pacific Society of Printing House Craftsmen.

Among the featured speakers are A. R. Tommasini, University of California Press; Edward O. Strong, California State Printing Plant; Ray Fisher, Los Angeles Board of Education, in charge of veteran training; Perry R. Long, first president of the International Association; and Walter B. Beals, Chief Justice of the Washington Supreme Court.

Events will include an all-day trip to a paper mill, educational talks and the round table discussions, a dinner, a president's breakfast, and a "Seattle Style" stag dinner.

The Seattle committee in charge is headed by Ron Renny, with Fred Braden as secretary and treasurer. Other members are Bill Milne, Frank McCaffrey, Archie Little, Harry Strang, Frank Gates, and Art Whitehead, Seattle Club president.

NAMED ADVERTISING MANAGER

Don G. Anderson, formerly a member of the editorial staff of the *Appleton (Wisconsin) Post-Crescent* has just been named advertising manager of the Fox River Paper Corporation of that city. The company manufactures bond, ledger, and onion skin business papers.

DEMAND STILL EXCEEDS SCANTY PAPER SUPPLY

• WHILE PAPER MILLS are working at top speed—almost 100 per cent capacity—the demand still exceeds supply, so paper manufacturers report. The total output for this year will run in excess of 18,300,000 tons, barring labor disorders, and the book paper output will be more than its usual 10 per cent of the total, while other printing papers will run about 6 per cent. Newsprint gets about 5 per cent of the total of paper produced in the United States, while the major amount used in this country is imported from Canada.

Shortage of coated papers is largely due to the scarcity of cornstarch which is related to the general food shortage. Paper manufacturers blame the OPA for much of the shortage of adhesives. The outcome of legislation limiting the powers of the OPA will at least cause products to resume flow through regular channels of trade which will again become stabilized within a few months after July 1, when the new legislation becomes effective. Meanwhile substitute adhesives used in coating paper are reducing the printability quality.

All printers and publishers are now being asked by the Printing Industry of America to restrict their uses of paper to lighter weights to stretch available supplies. It is recognized that present supplies of paper and paper mill capacities are not sufficient to meet the increased demand for printed products. However, one of the difficulties encountered in this program of conservation is that paper manufacturers have not responded favorably to the demand for lighter weights of paper at prices which would not provide for extra labor since paper is sold to consumers by weight and not by square yardage.

Prices of paper have gone upward generally, caused by the increase in wage rates and also by the necessity of paying more for imported pulp and chemicals. It is probable that with the lifting of restrictive orders, prices will continue to advance during the process of readjustment.

Paper mills in Canada are enjoying an unprecedented prosperity and are installing extra machines to manufacture newsprint, one item that paper manufacturers in this country are neglecting in favor of higher priced papers. The installation of equipment in Canada seems to be progressing at a more rapid rate than in the United States because that country has not been retarded as much as ours by strikes and accompanying shortages of materials. Of the total of newsprint manufactured in Canada, 81 per cent is for users in the United States, 6 per cent for Canada, and the remaining 13 per cent for shipment overseas.

English newspapers are so restricted in the use of paper that they are finding difficulty in employing returning war veterans in their editorial and mechanical production departments. Shortages are also reported in Australia and South Africa whose paper supplies are derived from British sources. Much of the paper used in South America is shipped from the United States whereas most of the supplies during the prewar period were obtained from Germany.

Printers in this country have adopted the practice of booking orders condi-

tioned upon their ability to get the required paper. Competitive bids on printing are rare, with the result that printers are getting fair profits on all their work. Thus they are in a position to modernize their plants if and when equipment manufacturers and other suppliers can get into full swing producing the things for which they have backlog of orders that will require some of them two years of uninterrupted operation to produce.

Because of confused conditions advertisers have been unable to get literature produced to merchandise postwar items. It is expected that with the stabilizing of labor conditions, the adjustment of prices, and the restoration of confidence, our whole economy will revive its promotional activities. Then the demand for printing—and a lot of color—will increasingly swamp printers and lithographers with orders. Then as now, the big question will be: Where can I get enough paper to fill orders?

PRINTERS BUY BUILDING

Seven tenants of the Midtown Industrial Building, New York City, have purchased the building on a co-operative basis for their own use. Among the purchasers are several large firms in the printing and allied industries: Arrow Press, Filmland Press, and Ogden Printing Company.

The building, located in the general vicinity of the site of the proposed new \$20,000,000 Graphic Arts Center, is eleven stories high and has a floor area of 500,000 square feet. Adjacent to it is vacant land, also included in the sale, upon which an annex of 200,000 square feet will be built. Tentative plans also call for the construction of additional floors on the present building.

NEWSPAPER BUREAU MEETS

Importance of the weekly newspapers of the country which have an estimated value of over \$200,000,000, was stressed at the meeting of the Weekly Newspaper Bureau held in connection with the annual convention of the National Editorial Association at Estes Park, Colorado, June 14. William J. Oertel, acting director of the bureau, reported that the bureau, which was organized within the association a year ago, had 1,320 members, but that more members and added financial support were needed to achieve the purposes for which the bureau was organized.

Mr. Oertel reviewed the objectives as including a continuing study of weekly newspaper readership by the Advertising Research Foundation; a program of study of market facts in weekly newspaper communities; a periodical evaluation of the nation's weekly newspapers to provide advertisers and agencies "with all essential data about weekly newspapers"; a program of publisher education and information leading toward higher editorial and business ethics; and "a program of promotional relations with advertisers, agencies, trade papers, related associations, publishers, and other media."

"The opportunity of weekly publishers for unity behind their own national organization, if only in the interests of self-preservation, will not wait forever," said Mr. Oertel. "Other organizations are moving forward. Our opportunity is right now—the present."

He said that the bureau's stand for unity in the weekly newspaper industry has been constant and will continue so.

DANNER WINS NOMINATION

In his first try at partisan politics, Fred W. Danner, head of Akron's largest printing concern, won the Republican nomination for Congress in the 14th Ohio district at the May primary election. Danner won the nomination despite formidable opposition and will oppose the incumbent Democratic congressman at the November election. A dynamic advertising and publicity program featured his drive for votes.



FRED W. DANNER

Danner waged his campaign with a tenacity and aggressiveness typical of the manner in which he built from scratch his three printing companies, the Danner Press, Incorporated; Akron Typesetting Company, and National Rotary Printers. There are 150 employees, including members of five printing craft unions with which the companies have contracts.

ROOD BUYS CALIFORNIA PLANT

Everett A. Rood, formerly vice-president of the Case-Hoyt Corporation, printing firm in Rochester, New York, has bought and will operate the commercial printing plant of the NewsPress Publishing Company in Santa Barbara, California.

Rood will rename the plant Rood Associates and will combine the functions of advertising with his printing business. He was associated with Case-Hoyt in various capacities for twenty-four years and was vice-president of the firm for more than ten years.

MEDAL TO MORISON

Stanley Morison, typographical director of *The Times*, London, was awarded the Gold Medal of the American Institute of Graphic Arts in New York City on June 5. Mr. Morison, internationally known authority on typography and bookmaking, author and lecturer, advisor to the Monotype Company, London, and to the Cambridge University Press, London, flew to New York City for the presentation.

This is the first time that the Institute has awarded its medal to a member of the graphic arts outside of the country. Previous recipients have included

T. M. Cleland, Frederic W. Goudy, W. A. Dwiggins, Edwin and Robert Grabhorn, H. W. Kent, Frederic G. Melcher, Bruce Rogers, Carl Purington Rollins, and Rudolph Ruzicka.

FIRM CELEBRATES ANNIVERSARY

Franklin Printing Company of Philadelphia gave its employees a dinner on June 13 in celebration of the 218th anniversary of the firm and the tenth of Benjamin F. James as president.

Herman H. Wentz and Lucullus N. D. Mitchell received Franklin rings in recognition of thirty years with the firm. Nine employees, with a total of 337 years of experience, now wear the ring.

Souvenir of the occasion was a brochure which traces the ownership of the company back through nineteen changes to its founding by Franklin in 1728, with his narration of why he set up his printing house in the City of Brotherly Love.

BRITISH FEAR COMPETITION

The fear of serious competition from United States publishers who are said to be contemplating the purchase of printing plants in Britain, is expressed in an editorial in March issue of the *Scottish Typographical Journal*. It was stated that "American publishers intend to purchase, or invest in, British printing businesses whereby books and magazines could be printed by flatbed or rotary presses from plastic plates flown over the Atlantic by plane."

"This has caused a certain amount of perturbation on the part of employers and employees in the industry in Britain, and lately a series of articles has appeared in *Cavalcade* in which that publication has taken up this challenge to our £5,000,000 a year prewar worth of book and magazine production," is part of the editorial comment. "U. S. printing firms now completely freed from paper, labor, and other material restrictions, are turning out—and exporting—volumes which make British wartime printing standards look shoddy makeshifts. And prices are at about the same levels for current fiction with lower prices for classics."

"U. S. paper, binding, printing—all are on a far higher standard than today's British workmanship. Reason for lower American price is the development during the war of newer 'offset' processes. Because of wartime restrictions, British printers were not able to experiment as their American opposite numbers did."

"On top of this, sixty of the chief American publishers have combined to market books in Europe and South America in an organization known as United States International Book Association, with offices already set up in Paris, Stockholm, Madrid, Rio de Janeiro, Mexico City, and Buenos Aires. These offices are helping forward negotiations for translation, and form a link between American printers and European and South American booksellers."

The editorial suggests that the only way to meet the threat of the American competition to British book exports "is to free British publishers from all restrictions now."

JOHN W. FOSE

John W. Fose, 65, veteran Niagara Falls printer, died recently there after a long illness. Mr. Fose came to Niagara Falls thirty-one years ago and worked in various printing establishments before opening his own shop.

EDUCATORS HOLD ANNUAL CONFERENCE

• The training of veterans for positions in the printing industry, and the need for cooperation between the industry and schools were the main topics of discussion at the twenty-first annual conference on printing education sponsored by the National Graphic Arts Education Association in Philadelphia on June 14 and 15. The general theme of the conference was "Graphic Arts Education in the First Year of Peace."

Evidence that veteran training programs are promoting a better understanding between the industry and the printing schools was brought out at the conference. Emil Mueller, Edward Stern & Company, Philadelphia, who is the chairman of the Printing Industry of America's committee on education, remarked in the course of a talk on veteran programs that they served to make the industry "school conscious." Mr. Mueller formerly had a low opinion of vocational schools, he said, considering them as the "dumping grounds for all academic failures." After the fine cooperation of the Murrell Dobbins Vocational School with the Philadelphia printing industry's veteran training program, he has revised his opinion. As Harry Gage, Mergenthaler Printing Company, expressed it in a conference talk, "it took a depression and then a world war to awake the industry to the significance of vocational education."

The Philadelphia printing industry, first in the country to organize a veteran training program, now has 2,000 veterans taking on-the-job and related training, said Mr. Mueller. He also reported that groups of printers in thirty-three centers, as well as several large individual companies, now have on-the-job programs. To be successful, and to avoid red tape and delay, such a program should be organized on an industry-wide basis in a city, he said, with one man acting as "liaison" between the industry and Veterans Administration.

The other programs described at the meeting, all of which have been fully reported in past months by THE INLAND PRINTER, included the Los Angeles plan, described by Harry Gage; the Toronto plan, by Charles Conquergood, who is president of the Canadian Printing Ink Company; and the Rochester plan, by Byron G. Culver, Rochester Institute of Technology.

Several speakers stressed the need for closer contact between school and industry. Allan Robinson, principal of the Ottmar Mergenthaler Printing High School, Baltimore, suggested that a teacher, after he has prepared a course of study, submit it to a man in the industry who knows the trade and has an analytical mind. Public school teachers are inclined to make courses too elaborate, and try to cover more than can be handled in the allotted time, he said.

Printing teachers should keep in closer touch with the industry, said T. G. McGrew, New York Employing Printers Association. Hours, equipment, methods, and the operating conditions change, and teachers should mix with people in the industry to keep a line

on the trade. The teacher should also extend printing education to the employer and plant supervisor, as well as to apprentices, said Mr. McGrew. The average foreman has little conception of what schools are doing; teachers should enlist their interest and help.

How techniques that were used in the training of members in the armed forces may be applied to printing education were discussed by two teachers who were in the Army. Major Frank DiGiocomo, who was on leave from the New York School of Printing during the war, described the classification, aptitude, and trade tests used in the Army, and suggested that the association appoint a committee to see if such tests could be used in printing education, or suitable ones be devised. The printing school curriculum could be "enriched" for those who show the highest aptitudes, he said.

G. Edward Clark, acting chairman of the Graphic Arts Department, School of Journalism, Syracuse University, described the visual aids used in Army training programs to supplement lectures. He suggested that the visual aids such as films, charts, and models could be used to

dramatize technical subjects in printing. These would not be a substitute for teachers or conventional instructional material, but would supplement them.

R. V. Mitchell, chairman of the board of the Harris-Seybold Company, said it would be a mistake to start lithographic schools now outside the ten largest printing centers, and even there a careful study of the need should be made first. The demand for lithographic workers is growing and will continue to grow, but it would be unfair to encourage a large number of veterans to enter the lithographic industry faster than they can be absorbed.

The printing word should be more widely used to promote both printing and printing education, remarked Craig Spicher, Miehle Printing Press & Manufacturing Company, and Harry Gage, Mergenthaler Linotype Company. Because of its dominating place during the war, printing has been rated at a much higher level of importance than ever before, said Mr. Spicher. Printers and teachers should help maintain this prestige by continuing to tell the public about printing. If the public knew more about printing, it would read the advertising messages produced by it with added interest, he said.

Byron G. Culver, supervisor of the department of publishing and printing, Rochester Institute of Technology, of Rochester, New York, was elected president of the National Graphic Arts Education Association, succeeding Hupp Otto, of Wheeling, West Virginia, who had held the office since 1941. George Bilsey, East High School, Cleveland, was elected vice-president; and Walter E. Brock, Presidio Junior High School, San Francisco, the secretary. Vincent Coyne, of Middlesex County Vocational School, New Brunswick, New Jersey, was re-elected treasurer. Fred J. Hartman, Washington, continues as educational director.



BYRON G. CULVER

BAUER LITHO IS SOLD

The Meehan-Tooker Company has purchased the business and all facilities of the Bauer Lithograph Company, Incorporated, eighty-year-old-lithographic firm in New York City. Thomas A. Meehan is president, and Frank Tooker is vice-president of the new company, which will be known as the Meehan-Tooker Company, Incorporated. Both Mr. Meehan and Mr. Tooker have been in the lithographic business for twenty-five years.

SHUT DOWN FOR VACATION

Shutdowns of plants in which union rules require vacations with pay for employees are being announced by printing and lithographic establishments in various parts of the country. An example is the announcement of the National Process Company, New York City, the president of which, George E. Loder, in explaining to his customers why the plant will be closed June 29 to July 15, said: "Since our shop workers now receive a two weeks' vacation with pay, it seems advisable to combine both the office and shop vacations at one time in order to interrupt as little as possible the regular routine of our work and efficiency of service. A skeleton staff will remain on hand in our sales department and office to assist you in any way necessary."

BECOMES TYPOGRAPHIC ADVISER

Paul Standard, an authority on calligraphy whose articles on the graphic arts have been carried in *THE INLAND PRINTER* and other publications, has joined the staff of Penguin Books, Incorporated, New York City.

He formerly was in charge of advertising and publicity for the Canadian Pacific Railway in the United States east of Chicago. Previously he had been a newspaper reporter for the Philadelphia *Public Ledger*, a wire editor for the Associated Press, and a correspondent for an Australian press syndicate. In his new connection, Mr. Standard will serve as an art and typographic adviser.

NAMED ATF BRANCH MANAGER

American Type Founders Sales Corporation has announced that Orson H. Udall has been appointed manager of the Los Angeles branch office. Mr. Udall had been associated with the San Francisco branch, and previous to his connection with ATF had been engaged in the printing business in Denver. He succeeds B. C. Broyles, who has been assigned to special work.

ASSIGNED SALES AREA

Fifteen states along the Atlantic seaboard have been assigned to the E. P. Lawson Company, Incorporated, New York, as territory in which to promote the sale of products of the Southworth Machine Company, of Portland, Maine. For service requirements, the Lawson organization will maintain an inventory of replacement parts as well as trained mechanics.

HEADS ST. LOUIS FIRM

Cicardi A. Bruce, for the past twelve years sales manager of John S. Swift Company, St. Louis, Missouri, has been appointed president of the Burgess Printing Company, which becomes the Bruce-Burgess Printing Company, according to the firm's board of directors. Charles T. Burgess, Jr., is vice-president and secretary.

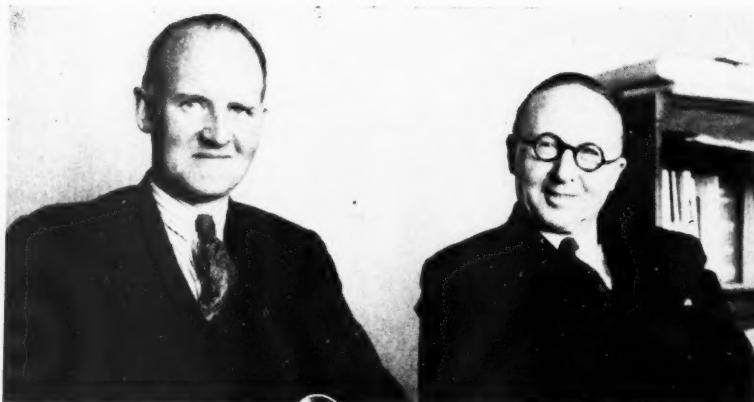
U. S. METHODS IMPRESS ENGLISH VISITORS

• METHODS of production and quality of the work in the United States impressed Sir James Waterlow and Mr. G. J. Pothecary, managers of the Amalgamated Press Printing Works in London, who were recent visitors to this country to study all of the latest developments in the field of printing.

"But," said Sir James, in an interview at *THE INLAND PRINTER* office, "generally the negotiating set-up between the employer and employee seems to be better organized in Britain than here. The Federation of Master Printers is the acting body for all the major matters between the employee and the trades unions, who have their own Federation

has to contain a large proportion of waste, which makes the quality poor and the resultant printed product suffers accordingly.

"British publishers and advertisers are not so color-minded as they are over here, while circulations are small by comparison, which does not admit of great expense in production. Different methods, therefore, are necessary in England and although they may seem 'behind the times' to the American, nevertheless they are proving most efficacious. We are certain that, before very long, magazines there will carry far more color than they do now and that the methods employed to meet the



Sir James Waterlow (left) and G. J. Pothecary photographed during their recent visit to IP office

representatives reassuringly seated on the other side of the table.

"Any agreements reached between these two bodies are binding to both sides. The system is one which saves executives of individual firms a vast amount of time. For minor disputes a permanent body known as the Joint Industrial Council sits in London and any firm or union can refer awkward cases to it for arbitration.

"The labor situation in Great Britain is very much the same as in the United States. When paper becomes free there will be a shortage of skilled workers in the industry, a position which will not be helped by the prospect of a shorter working week. At present most sections of the printing trade are working 45 hours weekly and negotiations are already pending for a general reduction. The shift system that you practice so universally here has not developed to the same extent in England. It is something for us to study carefully."

Mr. Pothecary stated that the American publisher has a great advantage in paper supplies. "Control in Britain is still rigid," he said. "The normal ration for periodicals is only 28½ per cent of prewar consumption (it has been as low as 19.35 per cent) and it is unlikely that the control will be completely lifted for three or four years to come.

"This is seriously retarding progress. Under these regulations no new magazines can be published and no change worth while can be made in the makeup of the existing ones. It may not be generally known in the United States that the national daily newspapers in Great Britain consist of four pages only. Further, paper manufactured in England

change will be something more akin to those practiced in America today."

During their travels in America the English printers were particularly interested in obtaining the views of printers as to the future of the three processes—letterpress, photogravure, and litho-offset. Inevitably they found that the answer depended upon the type and quality of the work which the publisher required.

"Each has his own particular bias," said Sir James, "but observations indicate that photogravure is making sufficient headway to cause some very conservative-minded printers to consider a change of policy. In England the photogravure process can be, perhaps, more easily applied to the cheaper type of magazine produced there."

"On the other hand," commented Mr. Pothecary, "there must always remain a place for letterpress, with its advantages of accuracy in color reproduction. Many have expressed the view that for short run work offset will develop rapidly. It is known that in Europe there is a process which promises to offer a better future for this method of printing in the magazine field."

The visitors made the comment that "the training arrangements which many large firms in the United States have instituted to meet the shortage of labor are symptomatic of the foresight and thought which the American printers bring to bear upon the problems confronting them. This training of potential craftsmen is admirable in every way and will pay its own dividends in the long run."

Both Sir James Waterlow and Mr. Pothecary expressed appreciation of the

frankness with which all the latest developments in printing had been discussed with them in this country. The Amalgamated Press which they manage is one of the largest magazine publishing firms in Great Britain, having its own printing plant and paper mills. Before the war the firm published over eighty publications with collective circulation of approximately ten millions weekly. The plant is mainly letterpress, consisting of over sixty web-fed rotary presses and nearly 100 flatbed machines. There are also photogravure and offset sections.

Among the magazines produced by this company is *Answers*, the first publishing venture of that pioneer of popular journalism, Lord Northcliffe, who was the founder of the business.

NAMED ADVERTISING MANAGER

Robert B. Clark, Jr., has been named advertising manager of the Strathmore Paper Company, of West Springfield, Massachusetts, successor to Harry E. Riggs who had been advanced to the position of sales manager.

Mr. Clark served prior to the war as assistant advertising manager and also as advertising manager of the Old Colony Envelope Company, having started in the employ of the Strathmore Company in 1929.

He was called to active duty in the United States Army in 1941, served as a lieutenant in the public relations department in the Ordnance Chief's office, then as chief of the award section, bureau of public relations of the War Department, he had charge of all Army-Navy "E" award publicity and ceremonies. He served in other capacities in the public relations bureau and was promoted from time to time so that when he was released from the Army recently he held the rank of lieutenant colonel. He was presented with the Legion of Merit by the Under-Secretary of War for making "a material contribution to war production by his creative and executive work in the field of 'E' awards."

ASKED TO CONSERVE METAL

Printers, advertising agencies, and others who scrap electrotype plates are being asked to refrain from disposing of their scrap metal outside the industry because of the continued shortage of metals which will not be lifted until late in the fall.

Each user of electrotypes is urged to sell scrap to his own electrotyper or to a recognized smelter so that the copper and type metal may be retained in the printing industry.

RECEIVES RECOGNITION

William H. Diamant, of Diamant Typographic Service, New York City, was awarded a Selective Service Medal and certificate "in recognition of exceptionally patriotic service performed without compensation in connection with the administration of the Selective Service Act, during the period of September 16, 1940, to January 1, 1945." The certificate was signed by President Truman.

JOINS TYPE AND PRESS

Albert F. Brown, formerly connected with the Chicago office of the Intertype Corporation, has become associated with Type and Press of Illinois, Incorporated, Chicago, in its sales and service work. Henry Spero is president of the firm.

NYEPA PRESENTS REPORTS AT ANNUAL MEETING

The New York Employing Printers Association marked the close of the biggest year in its history with an attendance of 672 members and guests at the annual meeting on May 27 in Brooklyn. With seventy-six new members added during the past year, the total is now 636, an all-time high. This figure represents an increase of almost 50 per cent over the total membership just before the war, and reflects the growing appreciation by printers of the services rendered by the association during the wartime and postwar periods.

totaled 9,570 during the year. The total of 27,992 pieces of mail sent from the association's offices in April represented a peak month, while the total for the year was more than a quarter of a million pieces. During the year the headquarters staff was increased from thirty-one to forty-three, both to provide adequate personnel for altogether new activities such as the veterans' training, and to bring up to normal size for efficient operation the headquarters staff which had been seriously undermanned throughout the war period.



NYEPA officers: Seated, Daniel A. McVicker, president. Standing, from left: Donald F. Flavin, secretary; Arthur H. Saunders, vice-president; Sampson R. Field, vice-president; and Ira Frank, treasurer

A great deal of the credit for the increase is due to T. G. McGrew, manager of membership relations for the association for the past several years. Mr. McGrew was formerly field representative of the UTA and before that was for seventeen years head of the ITU school.

Daniel A. McVicker, general manager of the Brooklyn Eagle Press, was re-elected as president of the association. Also re-elected were Sampson R. Field, Publishers Printing Company, the vice-president; Donald F. Flavin, of Charles Francis Press, secretary; and Ira Frank, Correct Printing Company, treasurer.

Newly elected was Arthur Saunders, O. E. Saunders & Sons, vice-president. Mr. Saunders is president of the Master Printers (open-shop) Section of the association; Mr. Field is president of the Printers League (closed-shop) Section.

A feature of the annual meeting was the announcement of special recognition to seventy-five firms which have been members of the association for twenty-five years or more. Silver certificates, done in two colors with firm name hand lettered, framed for hanging, will be presented to these firms, and to all others in succeeding years as they reach the quarter-century mark in length of continuous membership.

Included in the annual report distributed at the meeting were some statistics which reflected the increased membership and the stepped-up use of association services. All the individual services requested by and rendered to members

Don H. Taylor, executive vice-president of the association, during the year resumed his duties after three years in the Army, where he held the rank of lieutenant-colonel.

Guest speaker at the annual meeting was Beardsley Rumel, chairman of the board of R. H. Macy & Company, New York City department store, who was creator of the Rumel pay-as-you-go tax plan. Mr. Rumel proposed a new tax policy under which tax rates would be set at a point where the Federal budget would be balanced at high levels of employment. Under this plan the budget would be kept below \$20,000,000,000, and tax rates would not be increased during a period of declining national income in a futile attempt to balance the budget. The taxes should be high enough to do their part in protecting the stability of the currency, but no higher, he said.

SERVED ONE EMPLOYER 73 YEARS

What is probably a top record of service of a man with one company in the printing industry has been achieved by H. Lafayette Langdon, 89 years of age, who has just retired from the employ of the *Rockport (Indiana) Journal*, a weekly newspaper, he having been with the newspaper for 73 years. Langdon's grandfather, Thomas Jefferson Langdon, started the first newspaper in Spencer County, Indiana, and his son, John, has been on the Rockport newspaper for 27 years.

HUGE GRAPHIC ARTS CENTER IS PLANNED

• A \$20,000,000 building, designed to serve as a center for the printing, lithographing, and allied industries of New York City, is planned for early construction on land now owned and used as a freight and milk terminal by the New York Central Railroad, West End Avenue, 62nd to 65th Streets; it was announced in June by Nordblom Associates, sponsors of the project.

To be called "Graphic Arts Center," it will be the largest commercial and industrial building in the East, to have more floor space than the Empire State Building and exceeded in that respect only by the Merchandise Mart, Chicago. Of steel frame construction, it will cover an area of approximately four acres—722 by 267 feet, will rise thirteen floors above basement and sub-basement, and will have a cubic content of 40,000,000

printing center by late in the summer or early in the fall of 1947.

New York City's billion dollar graphic arts industry, the city's third largest, is showing keen interest in the project. A representative of the New York Employing Printers Association said it appeared to promise an abundant measure of badly needed plant facilities for future expansion. According to Robert L. McClure, who is handling the project for Nordblom Associates, applications have been received for a considerable amount of space, with some floor layouts being planned to meet the special needs of prospective tenants, but leases will not be signed until the final cost of the project is determined and the rent schedules can be established.

Occupation of the new center by the larger printing and lithographing com-

The plant operates on a 24-hour schedule making plates for the trade including color process, black and white, crayon color, originals for hand transfer, and line or halftone negatives or positives for machine transfer. It also offers a full line of commercial art and photography and the other preparatory work for making any of the printing plates for offset or letterpress printing.

Branch offices are operated by the company in New York City and Chicago.

EXPANDS CHEMICAL OPERATIONS

Harris-Seybold Company is expanding its chemical division because of the increase in demand of its chemicals used in lithographic plants, so A. S. Holford, manager of chemical sales, has announced. Plans call for the addition of new equipment and new personnel.

Two new members of the staff have assumed their duties, Walter Burke, a



To be the largest commercial-industrial building in the East, architect's drawing shows the tremendous Graphic Arts Center planned for New York City

cubic feet, and a floor area of 2,500,000 square feet.

Centrally located, but outside the congested areas, with ample railroad facilities in the building for direct shipment and interior truck-loading facilities at street level, operations are expected to ease traffic congestion, now a source of concern to Manhattan business interests and municipal authorities. Furthermore, by providing space for book binding, trade composition, photoengraving, electrotyping, mounting and finishing, and other trades allied with the graphic arts, the building will make possible a coordination of production activities under a single roof, thus obviating much of present plant-to-plant cross-hauling within the city.

Typical floors in the new building will contain 163,260 square feet, with a live floor load capacity of 350 pounds per square foot, capable of supporting the heaviest types of modern presses. Plans call for twenty-four freight elevators of 14,000 pounds capacity each, and eight passenger elevators. Tenants who occupy entire floors will have two private elevators to their floor.

Sponsors of the building hope to get early approval of the Civilian Production Administration for necessary materials with a view to completion of the

panies and those who need to expand will serve to "upgrade" the quality of premises now housing the New York City printing industry. As these printers move to the Graphic Arts Center from the better buildings, these in turn will be freed for occupancy by others now located in old buildings and lots unsuited for heavy presses and efficient printing operations.

The new building was designed by Francisco and Jacobs, architects and engineers, and will be constructed by Thompson-Starrett Company, builders of the Waldorf-Astoria Hotel, Equitable Building, and other notable structures in New York City and elsewhere. The operating company will be known as the Ninety-nine West End Corporation.

OPEN NEW PLANT

Graphic Arts Corporation, manufacturers of color process and one-color plates for lithographers and printers, has opened its new plant with a floor area of 60,000 square feet in Toledo, Ohio. A general invitation has been extended to men in the industry to inspect the new and enlarged plant facilities and offices, designed and equipped for the production of all phases of plate-making services.

research engineer and metallurgist, and Miss M. P. Harris, an analytical chemist. Mr. Burke, released from the United States Navy in April, has been named production manager of chemical manufacturing. Miss Harris will control the standards of incoming raw materials and maintain the quality of chemical products of the company.

Research work continues under the direction of W. H. Wood, who started with the organization about eight years ago when the division was set up.

SEEKS TO REPLACE EQUIPMENT

H. M. Downs, president of the printing company which had been operating under his name in Fitchburg, Massachusetts, is in a position to speak from experience about equipment shortages, because on February 21, his plant was completely destroyed by fire of undetermined origin. He salvaged nothing.

In a letter to THE INLAND PRINTER, he mentioned his difficulty in getting equipment for immediate delivery suitable for his line of work. His former shop was equipped with complete Monotype and other equipment, ten printing presses—cylinders, automatics, and open jobbers and a well equipped bindery including two paper-cutting machines.

DUTCH PRINTERS STUDY GRAPHIC ARTS PLANTS IN CHICAGO

• NINE REPRESENTATIVES of the Dutch Federation of Master Printers of Holland spent two weeks in Chicago studying the graphic arts after having spent time in several other cities including New York and Washington. They were on a business mission authorized by the Dutch Government after the officials were convinced that the welfare of the whole economic order of Holland could be advanced by their tours of establishments in the leading printing centers of the United States. Upon return to Holland they will make a report to the Government concerning their findings.

The Dutch printers, representing all branches of the graphic arts of Holland, arrived in Chicago on June 6. They were taken in hand by S. F. Beatty, secretary and general manager of the Graphic Arts Association of Illinois, who had arranged their itinerary previously in cooperation with their advance agent, Gerard M. van Wagendank, a printing machinery dealer of Holland.

A number of gatherings in honor of the Dutch visitors were held. On June 7, Harris-Seybold & Company entertained them at a luncheon presided over by Harry A. Porter, the vice-president in charge of sales.

The official welcoming party was held on June 10, with a luncheon meeting followed by a technical clinic under the auspices of Graphic Arts Association of Illinois, at which Otto E. Bull, president of the association, presided.

On June 11, the R. R. Donnelley & Sons Company entertained the visitors at a luncheon in the dining rooms at that plant, and then piloted the party through the huge plant during the afternoon. In the evening, the visitors were guests of the Chicago Typographers Association.

Vandercook & Sons, manufacturers of proof presses, conducted the visitors through their modern plant on June 12, directing attention to new developments, then entertained them at luncheon. E. O. Vandercook, general manager, presided, and R. O. Vandercook, founder of the company, gave a brief speech.

The other major tour was through the plant of Miehle Printing Press and Manufacturing Company, on June 19, after which the visitors were given a luncheon by the company.

The visitors indicated that their interests were as broad as the graphic arts itself, extending their observations

wherever printing ink was placed on paper. In consequence, numerous tours were arranged for divided groups of the party after they arrived in Chicago.

The major visits on their schedule included the Container Corporation of America, the *Chicago Tribune* plant, the Pontiac Engraving and Electrotyping Company, R. R. Donnelley & Sons Company, Vandercook & Sons, Manz Corporation, M & L Typesetting and Electrotyping Company, the Henneberry Rotogravure Company, Inland Press, Newman Rudolph Lithographing Company, Miehle Printing Press and Manufacturing Company, and others.

A. Q. de Flines, director of the Blikman and Sartorius Printing Company, Amsterdam, was the spokesman for the group at the luncheon meeting of the Graphic Arts Association on the first Monday of their stay in Chicago. Mr. Bull, in his capacity as president of the association and representative of Chicago printers, presented the welcoming speech. In his talk, Mr. de Flines showed specimens of printing done by the printers of Holland who maintained their own underground organization to help the Allies while Holland was under the rule of the invading Nazis. He told of numerous successful projects by which the Dutchmen outwitted the Nazis, some of which were published in *THE INLAND PRINTER* (page 85, June issue).

The real purpose of the visitors' tour in this country and the scope of subjects to be covered were revealed at the technical clinic which followed the luncheon meeting. Grouped on one side were the consultants which Mr. Beatty had invited to answer questions of the Dutch printers. Facing them were the visitors and some Chicagoans who had remained to get the benefit of the question and answer session. Topics discussed included air conditioning, layout of plants, trade practices, credits, costing, lithographic and letterpress methods and equipment, and incidental items, including trade association methods and relations between employers and labor unions.

All of the visitors jotted down voluminous notes. Each man must not only report his findings at a daily conference of the group conducted by their chairman, but also must prepare his share of the official report to be made to the Holland Government.

They did not accept statements of the consultants without argument which they based upon their own observations. For instance, when the subject of air conditioning was explained in answer to certain questions, they remarked that they had observed excellent four-color register work being done in eastern plants where there were no evidences of air conditioning. They said that they had observed more of the air conditioning of paper done in lithographic than in letterpress plants. It was explained to them that only a few establishments in the United States are completely air-conditioned, but use various tricks in order to achieve register of succeeding impressions on paper under adverse conditions. They were particularly interested in range of pressroom temperatures.

The question of how paper is ordered from mills with a specified amount of moisture-content was raised and numerous comments were made by the visitors. One of the Dutchmen commented about the delivery of paper on skids and reported that he had noted the manner in which the paper was packed to prevent outside moisture affecting the packed paper.

When the question of rebuilding plants was considered, general remarks were made by M. E. Powers, industrial engineer, about methods pursued in this country. The visitors listened with attention to the ideal method of approach, and the necessity of providing for enough space for storage of materials in process of manufacture, then the subject was abandoned when one of the Dutchmen remarked sadly:

"But we have no materials for new buildings in Holland."

One question started the consultants and after they got over their surprise they turned questioners. The question was:

"How much do your printers charge for making estimates?"

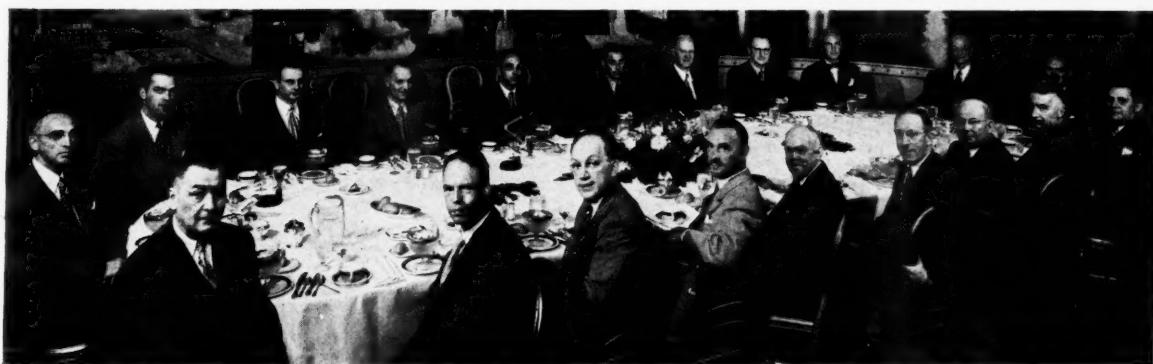
"Do you mean, what charge is made in the event that a printer is requested to estimate on work and fails to get the order?"

"Yes."

"Do you make such a charge for estimates in Holland?"

"Yes."

Several remarks were made by the Americans, one to the effect that such a scheme is worthy of consideration



The Dutch printers at lunch given them by Vandercook & Sons. From left end of table, reading counter clockwise: E. O. Vandercook, A. J. Farr, P. van Gelder, O. F. Duensing, G. Veema, Louis Larson, S. F. Beatty, J. L. Frazier, D. Meyer, D. B. Eisenberg, A. Q. de Flines, R. O. Vandercook, W. L. Noelle, C. Hoogerwerf, L. F. Neely, J. Biegelaar, Fred Vandercook, H. N. Hoefsmid, David Vandercook, and Roy Sandvik. Luncheon followed a tour of the plant

since it would be a discouragement to "shoppers" who in buyers' markets seek numerous bids on jobs. The other comment was to the effect that in the present market buyers of printing no longer ask prices but are happy when printers will accept their orders and do them within a reasonable time in view of the shortages of paper, help, and other factors which militate against quick work in printing plants.

In an answer to the specific question, the Dutchmen informed their Chicago friends that they charged 2 per cent for making estimates on jobs which they did not get and they added that it was one of their trade customs. They also said that lithographers charged prospects for all of the designs which are submitted to them whether the customers decide to use them or not.

In discussing labor matters, the Chicagoans explained how employers and the union representatives arrived at their conclusions concerning wage rates and working conditions, and how apprentices were being discouraged because of the restrictions of unions in limiting ratios.

In answer to questions of how negotiating was conducted in Holland, they explained in the event that the employers and unions fail to arrive at an agreement the Dutch Government enters into the negotiations and effects a settlement. Strikes are practically unknown. Four years is considered sufficient time in which to develop journey-men printers in Holland.

The question of payment of accounts and discounts by printers was raised. It was explained to them that the usual terms were payment within ten days, but that most bills were payable, net, on the tenth of the month following the purchase, whereupon one Chicago printer injected the remark that he had made it an established policy to charge interest on all accounts as they became overdue.

The panel of consultants who participated in the technical clinic, which was the first of its kind ever conducted in Chicago for the benefit of visiting printers, consisted of Mr. Beatty, who acted as chairman; Andrew Jackson Farr, field secretary of the Illinois Association; Bernard Offen, air-conditioning engineer; M. E. Powers and Olin E. Freedman, industrial engineers; C. A. Hale, certified public accountant, and Jack L. Hagen, superintendent, the Workman Manufacturing Company, who formerly was president of both the Lithographers of Chicago, and the Chicago Club of Printing House Craftsmen.

The visiting delegation of the Dutch Federation of Master Printers was headed by Pieter Borst, secretary of the federation. The other members were G. Veenma, president, Lithographers Association, and director of Hoitsema Offset and Lithographing Company, Groningen; J. J. Beukema, director, Atlanta Formsprinting Company, Groningen; J. Biegelaar, director, Biegelaar & Jansen Platemaking Company, Utrecht; D. Meyer, Jr., director, Meyer-Wormereer Bookprinting Company of Amsterdam; A. Q. de Flinis, director, Blikman & Sartorius Printing Company, Amsterdam; H. N. Hoefsmits, director, Hoffmanns Paperbox Factory, Rotterdam; C. Hoogerwerf, director, the Reclame Printing Company, Rotterdam; and P. van Gelder, director, Erven Tijl Letterpress and Lithographing Company, Zwolle. The Chicago consul-general, J. A. Schuurman, was also a member of the party.

INCREASE PROFITS SHOWN

Earnings equal to \$3.40 a share on 500,000 shares of common stock outstanding, compared with earnings of \$2.98 a share on 388,357 of common a year ago, have been announced for the fiscal year ending March 31, by Alfred B. Geiger, president of the W. F. Hall Printing Company, Chicago. Net profits aggregated \$1,698,091.06.

Total current assets, so the balance sheet shows, were \$11,922,261.89, against total current and accrued liabilities of \$4,150,868.52. Total net assets, currently, were \$7,771,393.37.

The wage and salary payments made amounted to \$14,301,563.18 during the fiscal year, compared with \$11,246,362.51 in the preceding year.

Federal, state, and local taxes, including provisions for federal income, the excess profits taxes, and social security, amounted to \$2,892,640.63, equivalent to \$5.79 a share.

The company has freed itself of all funded indebtedness by retiring the last \$200,000 of its serial debentures, and also has redeemed and retired the last \$550,000 of its ten-year 2% per cent sinking fund debentures due April 1, 1951. In 1936 the company had a funded indebtedness of \$8,000,000. Observers give credit to Mr. Geiger and his asso-

ciates for fine management of the company's business.

The expansion program over a period of three years requiring the expenditure of \$4,000,000 for new equipment and buildings, is well under way, so Mr. Geiger reported.

Subsidiaries of W. F. Hall Printing Company include Central Typesetting and Electrotyping Company, Chicago Rotoprint Company, both of Chicago, and the Art Color Printing Company, Dunellen, New Jersey, and currently employ a total of 5,500 persons. The report stated that 500 former employees who served with the armed services are back on their civilian jobs.

J. F. CUNEO REPORTS

Three items of news have been published within the past month about the Cuneo Press, Incorporated, Chicago, of which John F. Cuneo is president.

Because of the desire of the board of directors to spread the holdings of common stock of which not much is held by the public, a stock dividend of 100 per cent has been declared. The future dividend to be paid on the stock has not been announced but the price rose on the stock exchange following the public announcement.

Mr. Cuneo has announced informally that plans are being made for the erection of a structure for the storage of paper in connection with the Chicago plant which will contain about 400,000 square feet of floor space, and whose cost with cranes and other conveying machinery and equipment will aggregate \$3,000,000 over a period of three years. Other investments will be made in machinery in all five cities in which plants are operated by the company.

As indicated in the feature story which appeared in the May issue of THE INLAND PRINTER, titled "The Amazing Mr. Cuneo," consolidated net profit for the year ended December 31 exceeded all previous records. It was \$2,093,018. This amount included the profit derived from the sale of *Liberty* magazine which had amounted to \$883,124. Net profit from all operations in 1944 of the Cuneo Press and all its subsidiaries was \$1,207,184. While gross sales were not among the items reported to stockholders, gross profits were listed at \$6,667,397, of which \$1,395,000 was set aside for income taxes and \$515,402 was paid for general taxes, making the combined tax item \$1,910,402. Selling expenses were \$883,670; general expenses \$930,820; repairs, \$561,011; and depreciation, \$728,985. Cash on hand was listed at \$4,431,106; government securities, \$2,078,122.

SPECIALIZES IN PLASTICS

Williamson and Company, which started operations in February as a New Jersey corporation to promote the use of plastics in platemaking, expects to occupy its modern laboratory and plant in Caldwell, New Jersey, on July 1. The company plans to market plastic plate compounds, rubber plate compounds, matrix materials, and control items used in molding processes, including a Vinylite electrotype molding sheet. In addition, the company is the sole source of supply for the "Platemaster," a molding machine for use by commercial platemakers or for large printing plants which use platemaking equipment.

Eugene Williamson, president of the new corporation, for six years managed the printing materials division of the Bakelite Corporation with which he had

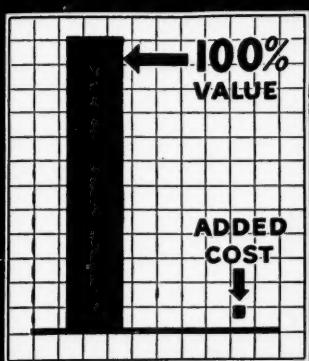
ANSWERS

It's a Quiz

Here are the answers to the quiz on page 40. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. c and d; give him a vocational aptitude test. If he is a printing trade school graduate, he probably has been so tested. Even (b) a try-out has been made.
2. b; lighter weight paper can be used when titanium dioxide, used as a pigment ingredient, adds to the paper's opacity.
3. True. How come? Well, the Chicago plants are much larger than New York City plants, hence they employ more workers.
4. False. Only 6 per cent were sans serif in three recent editions of the *Post*. Magazines like *Vogue*, however, are about 25 per cent sans.
5. Least in photogelatin, some in gravure, more in letterpress (and of course in offset-lithography). Letterpress varies most in screen size: 50 to 200 per inch.
6. Etched, as in chalk and zinc; and crested-and-toasted.
7. d; \$154,000,000.
8. The electro-static or electro-magnetic—or "static" press, in which the plate does not touch the paper.
9. How corrections will be made easily on the product.

By R. Randolph Karch



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Business records last longer and withstand hard use better when entrusted to L. L. Brown record papers—the Nation's standard for service, value and economy since 1849. Yet these superior papers add only negligibly (if at all) to accounting costs. For efficient accounting records, ask your printer for the following:

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been connected for a total of twenty-one years. Others of the personnel of the new company have had long experience in the development and servicing of plastic materials used in platemaking. It is the plan of the management to assist prospective customers to set up platemaking process equipment through its technical service department. Mr. Williamson said that his company is not connected in any manner with any other plastics manufacturer.

ADVISORY SERVICE ESTABLISHED

An advisory service has been established by the Lithographic Technical Foundation by which Charles Latham, representing the training service, and Paul Dorst, representing the technical service, will be available as traveling counselors, the companies that consult them paying at the rate of \$50 a day for their services.

In the announcement concerning the new plan, the statement appears that it is a non-profit service but that it must be on a self-sustaining basis if it is to continue.

"The reason for \$50 a day is to cover time that cannot be scheduled and the cost of preparation and keeping up to date for rendering maximum service," is one statement.

Mr. Latham's service includes installation of the in-plant training courses in lithographic establishments; advice concerning properly organized and equipped schools, and other items connected with the educational objectives of the industry as a whole.

Mr. Dorst, who has been for seventeen years connected with the laboratory research work of the Foundation, advises plant executives concerning procedures, methods, formulae, recurring troubles, steps to achieve greater standardization, and he also explains exactly why things happen as they do.

CONSULTANT ON ROTOGRAVURE

Frank W. Hyman, former president and treasurer of Rotogravure Engineering Company who sold his entire interest in that company to the Miller Printing Machinery Company of Pittsburgh, has established himself as a rotogravure consultant with an office in East Boston, Massachusetts. He was one of the pioneers in the rotogravure business in this country, having become associated in it in 1910. His interest as a consulting engineer includes coating, printing, and laminating.

STACY NAMED SALES MANAGER

Elmer G. Stacy, who has twenty years' experience in the printing industry, has been named as the sales manager of the Rotogravure Engineering Company, a subsidiary of Miller Printing Machinery Company, of Pittsburgh.

Mr. Stacy was sales manager for the Chambers-Storck Engraving Company, Norwich, Connecticut, during the war, and before then was sales manager of the Chammon Corporation in Garfield, New Jersey, which subsequently became the Champlain Corporation.

RECEIVES MERIT CERTIFICATE

F. J. Heer Printing Company, Columbus, Ohio, is another printing establishment which has been awarded a Certificate of Merit by the Government Printing Office, according to information received from John J. Deviny, the chairman of the committee on awards of the GPO.

OPA AUTHORIZES INCREASE

Printing machinery and equipment manufacturers have put into effect the new price range authorized by the OPA which permitted an 8 per cent increase which when added to the 12 per cent previously allowed gives them a 20 per cent increase over prewar prices.

Manufacturers interviewed by THE INLAND PRINTER point out that the 20 per cent increase over prewar prices is not adequate to cover the increased costs of materials and wage rates.

Printers and lithographers who do work on a custom-built basis for their trade have had no limits placed upon prices to be charged for their products.

LEE AUGUSTINE HONORED

Lee Augustine, vice-president of the Printing Machinery Company, Cincinnati, has been made an honorary mem-



LEE AUGUSTINE

ber of the Cincinnati Junior Chamber of Commerce in recognition of the civic services rendered by him during the years when he was an active member. The honor was bestowed upon him at the annual banquet May 28.

STERN OPENS CHICAGO OFFICE

Donald D. Miller has been placed in charge of the newly established branch sales office in Chicago of Edward Stern & Company, whose headquarters are in Philadelphia. This printing concern has been in business 75 years, has maintained an office in New York City for thirty years, and a few years ago added a Boston office.

DEXTER PRODUCTS CATALOG

Dexter Folder Company, of New York City, has just published a comprehensive catalog of its products aimed at being helpful to printers interested in the installation of new equipment.

Included among Dexter products are folding machines; gatherers, stitchers, and coverers; press feeders; trimmers; bronzing machines; Dexter varnishing machines; oven strippers; sorting machines; and automatic elevators.

Products are clearly illustrated and fully described. Also included in the catalog is a brief history of the company, as well as an outline of the firm's war record.

FOLDER OF FACTS ABOUT ROLLERS

Providing for enough spare rollers in a printing plant is a suggestion contained in a recent folder that divulges facts relative to the offset rollers issued by the Ideal Roller and Manufacturing Company, which operates plants in several cities. One display headline reads: "Have you enough spares to run your plant?" Continuing the idea, the copy makes these suggestions:

"Rollers represent only a fraction of the cost of a lithographic press, yet many times the entire use of these costly, proficient machines is lost, due to lack of sufficient spare rollers. Don't let it happen in your plant."

"To get the most from your equipment, it should be in shape at all times to give you constant, steady runs. You cannot depend upon that kind of production unless you are fully equipped with spare rollers."

SPECIMEN PORTFOLIO ISSUED

Increased demand for the lightweight letterheads because of greater use of airmail service and economy in filing space and postage has caused American Writing Paper Corporation, of Holyoke, Massachusetts, to issue a portfolio featuring onion skin papers. The portfolio is bound in red plastic wire.

One of the educational items in the new book is the explanation of why the term "cotton content" is used instead of the former term, "rag content," since the first section is devoted to engraved letterheads on papers of 100 per cent cotton content. The other specimens are shown on 25 per cent cotton content papers and other grades. Plain samples of all items in each grade are shown in swatch form.

DISTRIBUTES SAMPLE POCKET

Thirty-seven different grades, finishes, and colors of gummed label papers produced by the Brown-Bridge Mills, Troy, Ohio, are being shown in a new sampling device furnished to distributors and users who handle the line of papers throughout the country. The device is a "file pocket" divided into three sections in each of which are cellophane envelopes containing the samples of gummed papers. Descriptive matter is printed on each sample which is large enough for a printer to pull a proof thereon to show to his customer.

SYNTRON ISSUES CATALOG

The Syntron Company, Homer City, Pennsylvania, has issued a forty-page catalog, 4½ by 7 inches in size, in which Syntron's electric tools are listed, many of which are used in plant maintenance and production by the printing industry.

NEW CATALOG ISSUED

A catalog of hand numbering machines has just been issued by Wm. A. Force & Company of Brooklyn, New York. It shows a complete line of daters, numbering machines, and combination numbering and dating machines. Copies will be sent to all interested parties.

JOINS BROWN-BRIDGE MILLS

Edward C. Corey, for fourteen years a salesman with a firm in the graphic arts, has joined the sales force of the Brown-Bridge Mills, Troy, Ohio, and will cover its Michigan territory.

Levelcoat* PRINTING PAPERS



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	Houston.....	Carpenter Paper Company			
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Test your word knowledge of Paper and Printing



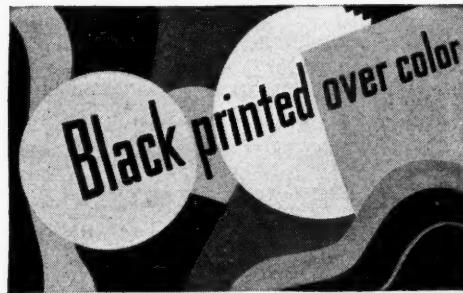
1. Kaolin

- A size used in paper
- A resin in pulpwood
- A type of white-firing clay



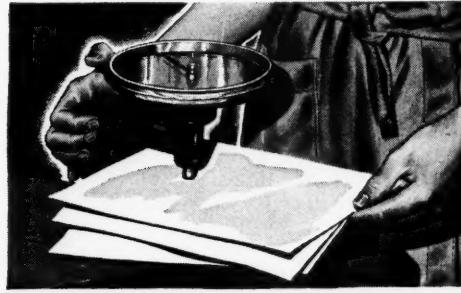
2. Monotype

- Hand-set type
- Individual type characters machine set
- Lack of variety in composition



3. Double Printing

- Line superimposed on halftone
- Black printed over color
- Stripped-in negative on halftone



4. One Point

- One thousandth of an inch
- One seventy-second of an inch
- One twelfth of an inch

ANSWERS

1 Kaolin is a type of white-firing clay used in making coating for paper. The clay used in Levelcoat* is selected after careful laboratory tests for acid content, brightness and purity. So soft, so clean, so fine, Levelcoat clays might pass for face powder!

2 Monotype is individual type characters set by machine. The best composition is only as good as the paper on which it's printed. That's why, for greater beauty and effectiveness, fine typographers prefer rich, bright Levelcoat.

3 Double Printing is line superimposed on halftone. When the engraver's skill has created the effects you planned, protect their vividness in printing. Choose lustrous Levelcoat—a paper that excels in printability.

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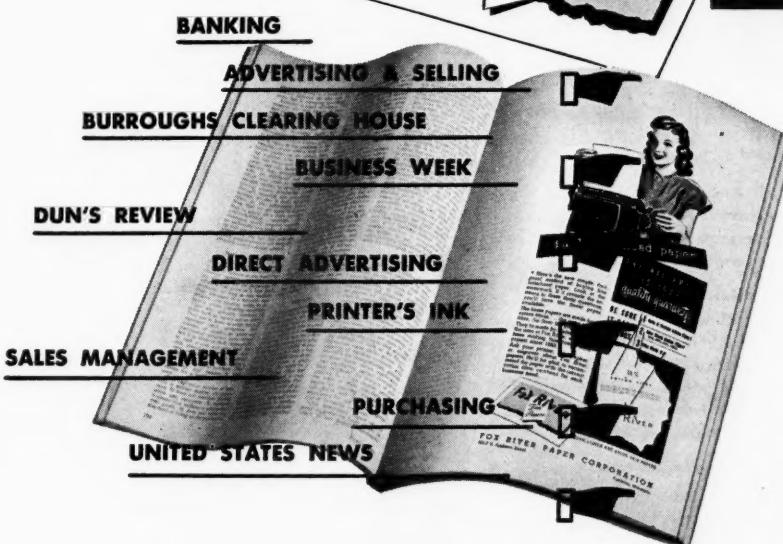
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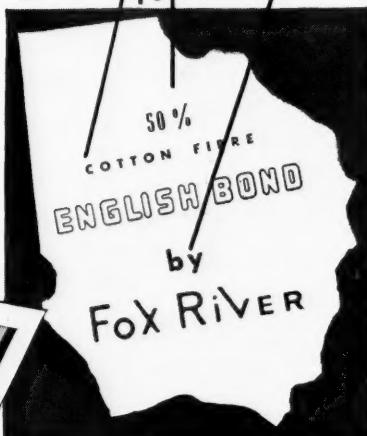


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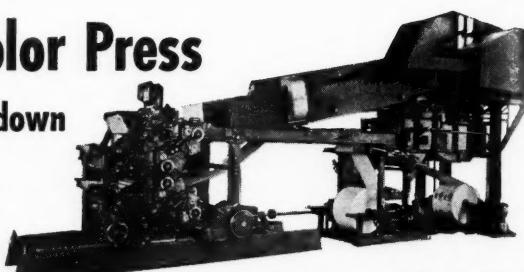
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Hess & Barker's 4 to 6 Color Press

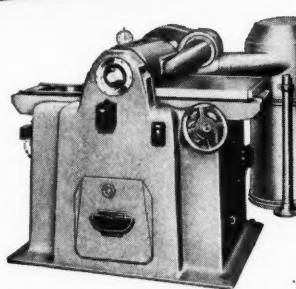
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Three presses operating in two nearby plants for more than seven years have accumulated very interesting production and maintenance figures. In one plant, a million hairline register 4 color coffee bags (4 up) were delivered in less than 28 hours. On another regular million run, an ink saving of \$138.00 was made. There is no risk with Hess & Barker's 4 to 6 color press, because it has been severely tested for seven years and proved successful in two different plants.

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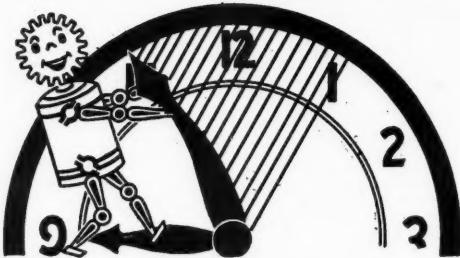
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THE HALFTONE Sells Itself

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Contains HYPOTOLINE

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REAM SIZE	PRICE PER REAM
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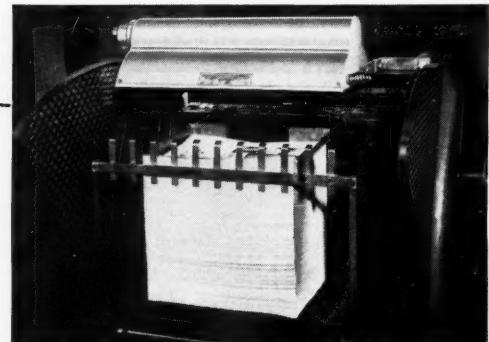
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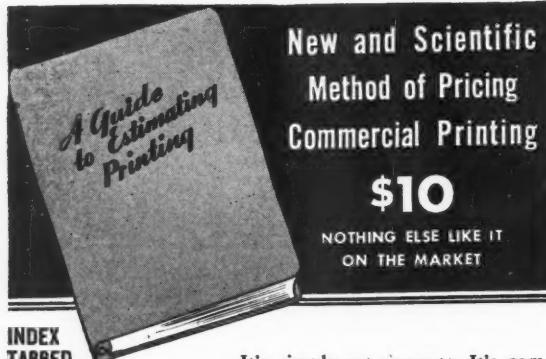
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THE INLAND PRINTER

Volume 117 * July, 1946 * Number 4

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EQUIPMENT WANTED

- **WANTED**—Rotogravure printing presses—Web or sheet fed—Copper cylinders, Cellophane slitters—Sheeters. Allen Macey Company, 80 Boylston Street, Boston 16, Mass.

- **WANTED:** Miehle Press, 2 col. cycl. No. 0. Write Box E-946, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

- **MONOTYPE** strip or convertible caster. Minimum \$10 Reward to first informant of Caster for sale, if we buy. Kitchener Printing Service, Box 1, Kitchener, Ontario.

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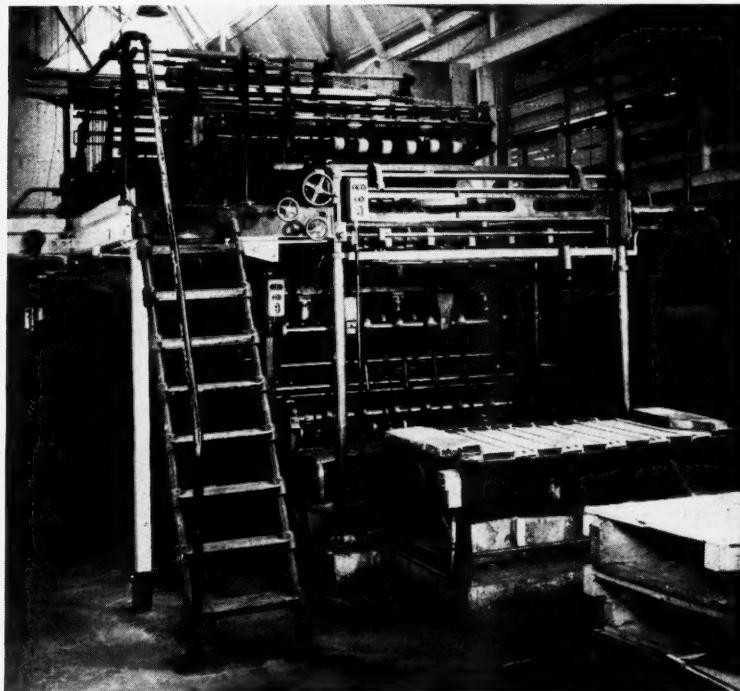
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- **MONOTYPE EQUIPMENT**, two keyboards Serials 7702 and 6991, two casters serials 5849 and A 4589 complete with motors and gas metal pots. Assortments of molds and mats both composition and display. Duke Printing & Office Supply, 132 N. Topeka, Wichita, Kansas.

(Continued on next page)

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Front end of Press. Delivers 9½x12½ inch calendars complete, or 6½x9½ booklets ready for trimming.

Increase your production and cut your costs with this press. This press has regularly turned out 250,000 to 300,000 calendars per day, printed two sides, folded, stitched and slotted for hanging.

In one year's time, it has printed 23,435,000 two color calendars, 9½x12½—20,193,000 almanacs, 6¾x9½—32 pages and cover, inside page two colors, cover four colors outside, two colors inside, 43,669,000 two color—32 page booklets 6½x4¾ with cover, four colors outside and two colors inside.

Single sheets can be delivered at much higher speed.

Dimensions of Press

Length overall	48 ft 6 in
Width overall	15 ft
Height of press	14 ft
Depth of pit	5 ft 6 in
Foundation above floor	2 ft 1 in
Length of cylinder between bearers	54 in
Circumference cylinder between bearers	51 in
Diameter of plate cylinder	15.85
Diameter of impression cylinder	16.09
Diameter of printing circle	16.234
Circumference of bearers on printing circle	51 in

This press is complete with 30 H.P. D.C. motor, and Cutler-Hammer switch board, together with eight stations, and a 15KW motor generator set, which drives the unit.

Fitted with hardened steel bearers, and self-aligning roller bearings, ink rollers fitted with ball bearings.

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 PHILADELPHIA 22, PA.

FOR SALE

36" Rosback Rotary Slot-hole perforator, with Suction Pile Automatic Feeder, 5 skip heads.
 30" Nygren-Dahly Slot-hole perforator, 5 slot heads, 1 crimper, 1 scorer.
 Hooke Numbering Machines.
 Model B Cleveland Folders, hand fed and with continuous feeder.
 Model 322 Baum Folder, Pile Feeder.
 7 Golding Plates, size 22x28.

PAYNE & WALSH CORP.
 82 Beekman St., New York 7, N.Y.
 BEekman 3-1791

• **FOR SALE:** An Extensive Line of
 on easy terms. Write for free list. Mis-
 souri Central Type Foundry, Wichita,
 Kans.

• **FOR SALE:** One of Denver's best
 equipped and most profitable small
 job shops—established nearly 40 years.
 Price \$16,000 plus inventory, or a half
 interest for \$9,000 to a first-class com-
 positor after he has proven his ability
 and satisfied himself. Owner has other
 business interests. Terms. Write Box
 E-943, % The Inland Printer, 309 West
 Jackson Blvd., Chicago 6, Illinois.
(Continued on next page)

• **PRINTERS:** Take a tip from Mr. Schwartz. Explain to your customers how **matched** corporate stationery of highest quality brings maximum benefit from every "by-mail" contact. Modern, distinctive, functional—ECUSTA is distributed coast-to-coast in the U. S. and Canada by leading paper merchants. Call your merchant today for samples, or write direct to...



ECUSTA PAPER CORPORATION

FINE FLAX WRITING • FINE FLAX AIR MAIL • FINE FLAX BIBLE PAPER
 MAKEREADY TISSUE • STATIONERY CABINETS • BOXED TYPEWRITER PAPER
 SILVER TISSUE (anti-tarnish) • LIGHTWEIGHT PAPER SPECIALTIES

PISGAH FOREST • NORTH CAROLINA

Books for the ESTIMATING PRINTER

Estimating for Printers.....\$3.75

By Fred W. Hoch. Explains mechanics of printing—all operations in commercial printing plants—plus estimating schedules showing production time allowances for each. 6 by 9 1/4; 268 pages.

How to Price Job Printing.....\$2.50

By Edward Galloway. Vest pocket selling-price list on 34 most used items; a time-saver.

Arithmetic for Printers.....\$2.00

By J. W. Auble. Applies mathematics to printer's problems: figuring stock, spoilage costs, type fitting, measuring and estimating composition, ink and metal costs. Really teaches printing.

Ink Estimator.....\$1.00

By R. C. Pickett. Nomographic Ink Estimator. Lay ruler on chart, read pounds of ink needed for various stocks, according to color used.

THE INLAND PRINTER Book Dept., 309 W.JACKSON BLVD., CHICAGO, IL

**Reduce
NUMBERING MACHINE ERRORS**

Save Time, Paper and Temper. Clean and lubricate your numbering machines with NUMBERITE, amazing new cleaner especially designed for numbering machine maintenance. Cleans machines perfectly, inside and out, rustproofs, prevents dried ink flecks and gumming. Easier, quicker and more efficient than storing in oil. Coats machine with dry, non-oily, nongreasy dust-shedding film that protects when in storage and lubricates when used again. Greatly reduces errors and repeats. Sold by good paper and printers' supply dealers everywhere. If yours doesn't have it write us and we will tell you where to get it.

Linden Chemical Products Co., 523-A 15th St., Des Moines 14, Ia.

NUMBERITE

Classified Buyers' Guide (continued)

FOR SALE (continued)

**GOSS STRAIGHTLINE
64-PAGE PRESS**

**DISPLACED BY
96-PAGE UNIT**

Now printing outstanding daily 8 col. 12 em paper. Equipment includes A. C. 60 cycle 220 volt electrical equipment, twin folders plus quarter fold for tabloid, Cutler-Hammer conveyor, Pony Autoplate, etc.

SELLING AGENTS

Type & Press of Illinois, Inc.
220 South Jefferson Chicago 6

• **BOOKBINDERS' MACHINERY**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

GRINDING

• **LINOTYPE — INTERTYPE KNIVES** made new again by precision grinding. Mail pair side knives and back knife parcel post prepaid with check of \$4.00. We will renew and mail back prepaid same day received. Money back, if not satisfied. Printers Supply Co., 10 White St., New York 13, N. Y.

HELP WANTED

**PRINTING INK
SALESMAN**

If you have a knowledge of the process of printing ink manufacture, and if you have had experience in the selling of high grade printing and lithographing inks, this advertisement is for you. We are in position to make an exceptional offer to the man who is anxious to advance in this field. All correspondence held in strict confidence. Box E-944 c/o The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

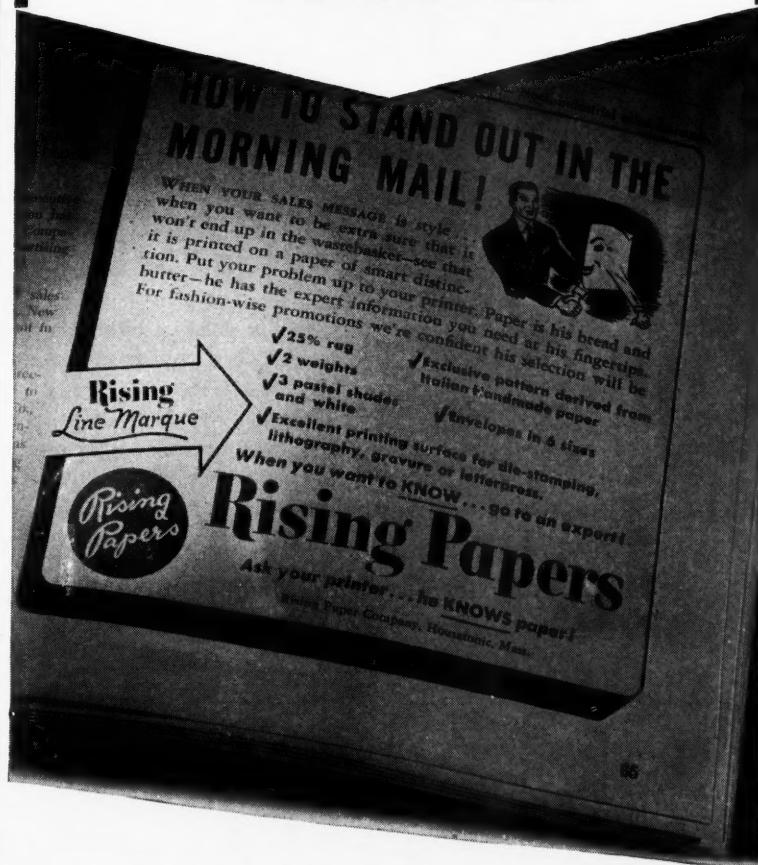
Lino Operators and Printers Wanted

Progressive typesetting plant with latest equipment and type faces. Good, steady jobs, day or night shift, union shop, high scale. Write

General Type & Composition Company
161 West Harrison Street Chicago 5, Illinois

(Continued on next page)

**WATCH FOR THIS ADVERTISEMENT
—IT'S ABOUT YOU!**



Here's another shot in our campaign to build you up with your customers. We're sold on the theme, "Ask your printer... he *knows* paper," because it builds confidence in your work as well as ours. We sell quality and we're sure you will recognize that fact and recommend our papers to your customers.

This is one of a series of advertisements appearing in executive, advertising, sales and sales promotion magazines.



Rising Papers

PRINTING AND TECHNICAL

HELP WANTED (continued)

WANTED:

PRINTING
EQUIPMENT
ENGINEER

for Large Eastern Plant. To supervise Machinery Maintenance and New Equipment Planning for All Departments.

Address Box E-935, c/o The Inland Printer, 309 West Jackson Blvd., Chicago 6, Ill.

**LOWER COSTS WITH
CONTINUOUS BALING NOW!**

AMBACO Continuous Baling will lift your waste material from the status of a loss incurring nuisance to that of profitable, salable merchandise. A prominent user reports, "This baler pays for itself every five years on the basis of **payroll savings alone.**" A statement regarding the volume and nature of your waste material will promptly bring our recommendations.



The AMERICAN BALER CO. 21 OHIO STREET
BELLEVUE, OHIO
CONTINUOUS BALING • CONTINUOUS BALING *

- **UNION PRESSROOM FOREMAN:** Must be thoroughly competent to supervise, schedule, control and coordinate the work of only 25 pressroom employees operating 14 presses, ranging from a hand feed to a 4-color Cottrell-McKee. Plant located in Ohio, near Cleveland. Write in detail, listing all equipment thoroughly competent to supervise, number of years as supervising foreman, and number of men under your direct supervision. You will not be required to operate any press. You must be qualified to produce good black and white and good color jobs. Write Box E-942, c/o The Inland Printer, 309 West Jackson Blvd., Chicago 6, Ill.

- **PRINTER WANTED** for weekly newspaper. Makeup, able to set ads on linotype, some job work. Write full details to The Glenwood Post, Glenwood Springs, Colorado.

(Continued on next page)

Now Back in Production!

NEW HIGH-SPEED

Cheshire Mailing Machines

AUTOMATICALLY CUT AND ATTACH
ADDRESSED LABELS TO ANY PUBLICATION

- The Automatic "DICK" Mailer
- Late design labeling head increases efficiency
- Proved by years of service—highest speeds

Write your requirements to

CHESHIRE MAILING MACHINES
1415-25 WEST ALTOGELD ST.
CHICAGO 14, ILL.



STITCHING WIRE ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio



FOR SHARP IMPRESSIONS
in Litho-Offset and Printing
FOR METAL DECORATING

Get Varnishes and
Dryers, too, from
Gaetjens, Berger & Wirth, Inc.
35 YORK ST., BROOKLYN, N.Y., • 538 S. CLARK ST., CHICAGO

STEWART'S EMBOSSED BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach it to tympan and let press run until dry. Sheets 5 3/4 x 9 1/2 inches \$1.25 a dozen, postpaid.

Instruction with each package.

THE INLAND PRINTER
309 W. Jackson Blvd., Chicago 6, Illinois



ENGDAHL BINDERY EDITION BOOK BINDERS

"Books Bound by Us Are Bound to Satisfy"

1056 West Van Buren St., Chicago, Ill.
Telephone Monroe 6062

MEGILL'S Spring Tongue
Patent GAUGE PINS



QUICK ON... The universally popular Gauge Pin, \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY
763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S Original Steel
Patent GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75¢ a dozen for either size.

Classified Buyers' Guide (continued)

HELP WANTED (continued)

• **PRINTING SALESMEN:** Earn additional income. If you call on publishers or have contact with large users of direct mail advertising sell our mailing services. We pay large commissions, and can handle the whole job, or any part desired. Berliner Mail Service, 212 Fifth Avenue, New York 10, N. Y. (LE-2-4745.)

• **LITHOGRAPHIC EXECUTIVE:** Experienced man to supervise the planning, scheduling and placing of lithographic and allied production in an organization which is one of the largest of its type in the country, excellent starting salary with many future opportunities. Write Box E-936, % Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

• **WANTED**—Situations open for two operators and one proofreader operator. In heart of Montana's vacation land. Good fishing and hunting near Yellowstone Park. Single men preferred. Address Foreman, Gazette, Billings, Montana.

• **PLANT SUPERINTENDENT**—estimator. Midwest. Well equipped printing plant. Approximately 110 employees with competent foremen. Real opportunity for right man. Give full particulars. Write Box JU-931, % The Inland Printer, 309 W. Jackson Blvd., Chicago, Illinois.

• **TYPOGRAFHER:** Extremely interesting and varied work with opportunity for advancement. Applicant should be a versatile layout man who can quickly visualize copy ideas and put them into distinctive, practical layout form. Position with well-established and progressive Western New York State concern. Write Box E-940, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

• **WANTED:** Superintendent for a label plant, employing 40 people. All modern, Miehle equipment, air-conditioned plant. Doing better than 75 percent color work both gummed and ungummed papers. In business over 40 years. Applicants give age, experience, present and previous employment, supervisory and other experience. Permanent position. Population our city 75,000. Must be pressman and have understanding of ordering plates, making layouts and production experience. State salary expected and any other information you desire to submit. Kalamazoo Label Company, Kalamazoo, Michigan.

• **SALESMAN WANTED:** Leading machinery manufacturer wants an energetic and capable young man as Chicago branch manager, experience in Graphic Arts machinery, and acquaintanceship with the trade essential. Write fully giving complete details, including salary expected. Our organization acquainted with this advertisement. All negotiations absolutely confidential. Write Box E-947, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Illinois.

• **ESTIMATOR — EXPERIENCED.** For medium sized commercial printing plant. Letterpress and offset. Chicago area. Younger man preferred. Write Box E-945, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Ill.

• **GRAVURE OPERATORS:** Leading publishing house in Australia requires skilled technicians for the following departments; operating, color retouching, planning, etching, etc. Excellent conditions and wages will be offered to suitable applicants and passage paid to Australia. Applicants should apply by letter only to Joshua B. Powers, Inc., 345 Madison Ave., New York 17, N. Y., stating qualifications and experience.

• **WANTED UNION PRESSMAN** for 32-page Hoe Rotary Magazine Press. Positions are for men in charge of press, folder and tension men. High wages and plenty of overtime. Also need pressman for pre-makeready department. Apply Mr. A. V. Paul, The Progressive Farmer, Birmingham 2, Alabama.

• **SUPERINTENDENT** for large printing establishment doing both high-class letterpress and offset printing. Must understand all branches of the business. Excellent opportunity for right man. State age, experience and give references. Write Box E-938, % The Inland Printer, 309 West Jackson Blvd., Chicago 6, Ill.

WHEN YOU THINK OF

WRITING ... THINK OF

whiting

Whiting's Imperial Bond, 100% Rag, possesses a ruggedness and durability that are traditional characteristics. Strength and permanence are worked into its fibers by craftsmen long trained to the task. Every sheet of Whiting's Imperial Bond is made from carefully selected rags. The fibers are unusually long, forming the basis of the sheet's extreme strength. It is especially recommended for producing the highest quality of letterheads and it has been the standard paper for the legal profession for many, many years.



Price List Furnished on Application

WHITING PAPER COMPANY

MILLS: HOLYOKE, MASSACHUSETTS

111 N. Canal St., Chicago 6, Ill.
10 High Street, Boston 10, Mass.

154 West 14th St., New York 11, N. Y.
619 Chestnut St., Philadelphia 5, Pa.

HELP WANTED (continued)

• **SALESMEN**—exclusive. 25% commission selling nationally known, money-making industrial line to factories, hotels, hospitals, schools, printers, etc. Side line or full time, no traveling. Write Box 18, So-Lo Works, Loveland, Ohio.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use COLLINS

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY
Great improvement over slow hand-cut Overlay
method. Low cost, saves time, improves quality.
Apply on company letterhead for free instruction
books and prices.

A. M. COLLINS MFG. CO. 228 Columbia Ave.
Philadelphia, Pa.

MOTORS & CONTROL EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

PRINTING SALES SERVICE

• **A CHICAGO PRINTING SALES OFFICE FOR YOU:** For more than twenty years we have been selling several hundred thousand dollars worth of printing annually, mostly Catalogues, Advertising Printing and Publications, to well known regular customers in Chicago and surrounding territory. Because of increased volume we are looking for a permanent connection with one or two capable, sizable printers overnight from Chicago, or in Chicago. This is a real opportunity for a responsible printer to permanently enter the Chicago market without cost or hazard, through an old established organization with a thorough knowledge of the territory and an understanding of printing. We maintain sales, service and purchasing offices, are well rated and financially strong. We will handle sales, service and carry the account, enabling you to concentrate on production. We are seriously interested in a permanent connection with a reliable, capable printer. Write Box E-941, % The Inland Printer.

(Continued on next page)

POTOMAC COVER

DISCO BLOTTING LINES

DISCO WOODGRAIN COVER

POTOMAC VELOUR

DISTRICT OF COLUMBIA PAPER MILLS, INC.
WASHINGTON 7, D. C.

ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses
for Folding Box Manufacturers. Tell Us Your Requirements
WALTER SCOTT & CO., INC., PLAINFIELD, N. J.

EQUIPMENT FOR PRINTERS

Mitering machines • Composing sticks • Slug clippers • Band
saws • Lead and rule cutters • Newspaper bases, files and racks.

H. B. ROUSE & COMPANY

2214 North Wayne Ave.

Chicago, Illinois

YOUR PROBLEM IS OURS!

While you are waiting and hoping for more plentiful supplies of paper, we are waiting and hoping with you — for more plentiful supplies of paper-making materials.

Deliveries of the improved Disco Papers will be stepped up as soon as sufficient quantities of the "makings" are available.

In the meantime, we'll appreciate your patience when the items you need are temporarily out of stock.



Classified Buyers' Guide (continued)

PHOTOENGRAVERS' MACHINERY & SUPPLIES

- **THE DOUTHITT CORPORATION**, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

PRINTING HELPS

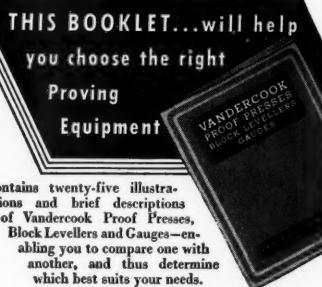


TRICKS OF THE PRINTING TRADE

4th Edition
Contains 61 good tricks to use for life. From 63 yrs. practice. Price 50c. It includes formulas for non-inflammable type-wash good as gasoline made for 5¢ a gal.

W.H. Richards, 127 E. N.Y. Indpls. 4, Ind.

PROOF PRESSES



Contains twenty-five illustrations and brief descriptions of Vandercook Proof Presses, Block Levellers and Gauges—enabling you to compare one with another, and thus determine which best suits your needs.

VANDERCOOK & SONS, INC.
900 N. Kilpatrick Ave., Chicago 51, Ill.

ROTARY PRINTING PRESSES

- **DUPLEX PRINTING PRESS CO.**, rotary and flat-bed web presses, stereo and mat machinery. Battle Creek, Mich.

ROLLERS

AMERICAN ROLLERS

They're unexcelled for real durability. Used by hundreds of prominent printers because of dependable performance and better press-work. They'll please you, too. Order a set today.

AMERICAN ROLLER CO.
1342 N. Halsted St., Chicago 22, Ill.
225 N. New Jersey St., Indianapolis 4, Ind.

AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY
31-31 Forty-Eighth Avenue, Long Island City, New York

AICO → INDEXES
For Extra Profit

SEND FOR FREE AICO INDEX SELECTOR

Show your customers what time-saving AICO Indexes will do to improve all sales manuals and literature. Send for the FREE AICO Index Selector today. Contains samples of all types of indexes.

THE G. J. AIGNER COMPANY • 503 S. Jefferson St., Chicago 7, Ill.

Classified Buyers' Guide (continued)

RUBBER PLATE MATERIALS & TOOLS

LOOK FOR
THE TI-PI
TRADE
MARK



REG. U.S.
PAT. OFF.
314446

RUBBER PRINTING PLATES
AND CUTTING TOOLS
SOLD BY LEADING PRINTERS SUPPLY DEALERS
USED BY LEADING RUBBER ENGRAVERS
TI-PI CO. 1000 BROADWAY - KANSAS CITY, MO.

STOCK CUTS



ARROW SERVICE

707 FIRST NATIONAL BANK BLDG.
P.O. BOX 2217 - SALT LAKE CITY, 13 UTAH

TYPEMETER

ELCO UNIVERSAL TYPEMETER

Accurately answers your copy-fitting problems in any type, any size, in lines from 3 to 255 picas. Based on character count and easily adapted to your composing room. Single copies \$5.00 postpaid. The Inland Printer, or write for estimate on complete installations. Elco Typographic Service, Second & Dueber, S. W., Canton 6, Ohio.

SITUATIONS WANTED

• **SITUATION WANTED:** Printer-owner now operating own plant in Ohio Valley desires change to milder climate. 30 years' experience, good technical knowledge, former Supt. of Job Shop, Capable—Producer. Age 52. Write Box E-937, % Inland Printer.

• **PRINTER**—25 years' all-around experience desires to work in Southern California. Foremanship preferred. Housing essential. Steady, reliable, married. Box E-939, % The Inland Printer.

TRADE

• **WANTED**—Hard foundry type metal for cash or trade. Missouri Central Type Foundry, Wichita, Kansas.

TYPEFOUNDERS

• **DURABLE FOUNDRY TYPE**. Circular on request. Northwest Type Foundry, Minneapolis 15, Minnesota.

• **THE BAUER TYPE FOUNDRY, INC.**, 235 East 45th Street, New York, N. Y. Producers of fine type faces.

WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over eighty-five years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

Cut Costs on Gathering — Jogging!
UNIVERSAL JOGGER AVAILABLE NOW

• **SAVES ONE-THIRD THE TIME!**

The Universal Jogger saves at least one-third the time over the old hand method of gathering all kinds of forms printed in duplicate, triplicate, quadruplicate, etc. It not only does the work faster, but does it perfectly.

• **INEXPERIENCED HELP CAN DO WORK!**

Inexperienced girls can work fast and efficiently with the Universal Jogger. They simply drop the sheets between the "jogging" sides—the machine arranges them smoothly and evenly. The jogger therefore releases your experienced help for other productive work.

• **JOGS SHEETS 5 x 8 TO 19 x 24!** Attachment can be had to take sheet 19 x 28.

Gathering and jogging of all jobs made economical. Extra shelves may be added on unusually large jobs. Labor savings pay for machine in short time. Many enthusiastic users.

The BROWN-BRIDGE MILLS, Inc., offer you this service that makes it simple to get the "okey" on label jobs. Select the samples you want from your "Flat as a Pancake" gummed paper sample book, and then ask your distributor to rush the proofing sheets to you.

Then show your label proof to your customer who will test it for color, printing quality and adhesion. It's so easy! Just another of the many services of *Those Gummimg Specialists...*

The BROWN-BRIDGE MILLS, Inc., Troy, Ohio

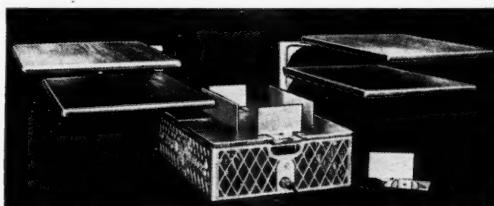
NEW YORK	CHICAGO
101 Park Ave.	608 S. Dearborn
ST. LOUIS	
3739 Olive St.	SEATTLE
SAN FRANCISCO	
420 Market St.	

• THE BROWN-BRIDGE MILLS, INC., TROY, OHIO

I'm interested in your Free Proofing Samples—send name of my nearest distributor.

NAME _____

ADDRESS _____



Write for prices and further information—

UNIVERSAL JOGGER CO., Inc.

322 South Fourth Street Minneapolis 15, Minnesota
Canadian Agents, Geo. M. Stewart, Reg'd., 840 William Street, Montreal



The Inland Printer

THE WORLD'S LEADING BUSINESS AND TECHNICAL
JOURNAL IN THE PRINTING & ALLIED INDUSTRIES

VOL. 117 * JULY, 1946 * NO. 4

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Call for Cromwell...

HERE

TIPS FROM TYMPAN ALLEY

PRESSWORK SUGGESTIONS



SCORING: Trouble is sometime experienced when a score is needed between parts of a form where very little space is available. The difficulty is in finding room to build-up the Tympan on each side of the rule. One suggestion is to place two rules with a lead or two between them where the score is to come. Get an impression on the second sheet. Take a No. 18 copper wire and paste a length between the print of the two rules. It must not have any kinks. When it is set so it will stay in place, pull draw sheet down tight and proceed with job.



IMPRESSION: Some printing requires more than ordinary impression. One difficulty with excess impression is due to the use of wrong type of packing, which causes matrice. A good rule to remember is that pressboard or kraft should never be used, as both of these papers, although tough, have a pulpy interior and matrice easily. One or two sheets of news-print is all right on short runs, but should not be used on a long run. **PERFORATING:** to prevent slitting of tympan when perforating on platen presses, put a strip or two of Gummed Cloth Tape on the tympan where the perforating rule will strike.



COVERING SOLIDS: Very few presses can perfectly ink greater than 50 to 60 percent of their rated size where solids are concerned, without some accessory or extra care with ink, rollers and makeready. If no accessory rollers are available, inks must be suited to the press, rollers, running speed, and paper. Rollers should be in the best of condition and set as light as practicable for good inking at running speed. The set should be examined as atmospheric conditions change and as friction develops heat during run.



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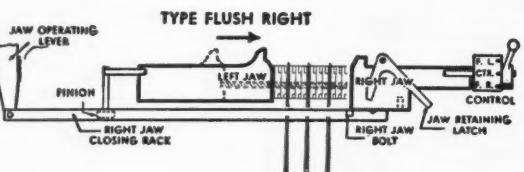
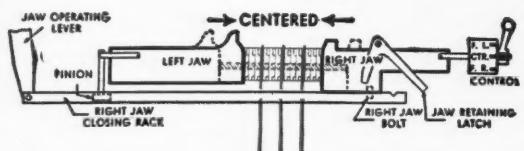
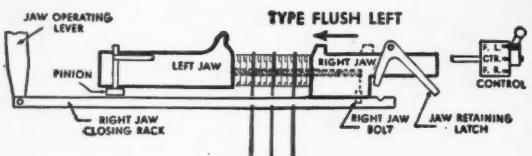
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WHY?

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- **Quads Left Automatically.** With control set at Flush Left, all lines short of the full measure, set with or without spacebands, cast at the left of the slug. Slack in the line is quadded out automatically at the right.
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